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Fall 2016

## Life as a House: A Manifesto for the New Iconic House

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Domenica Velasco

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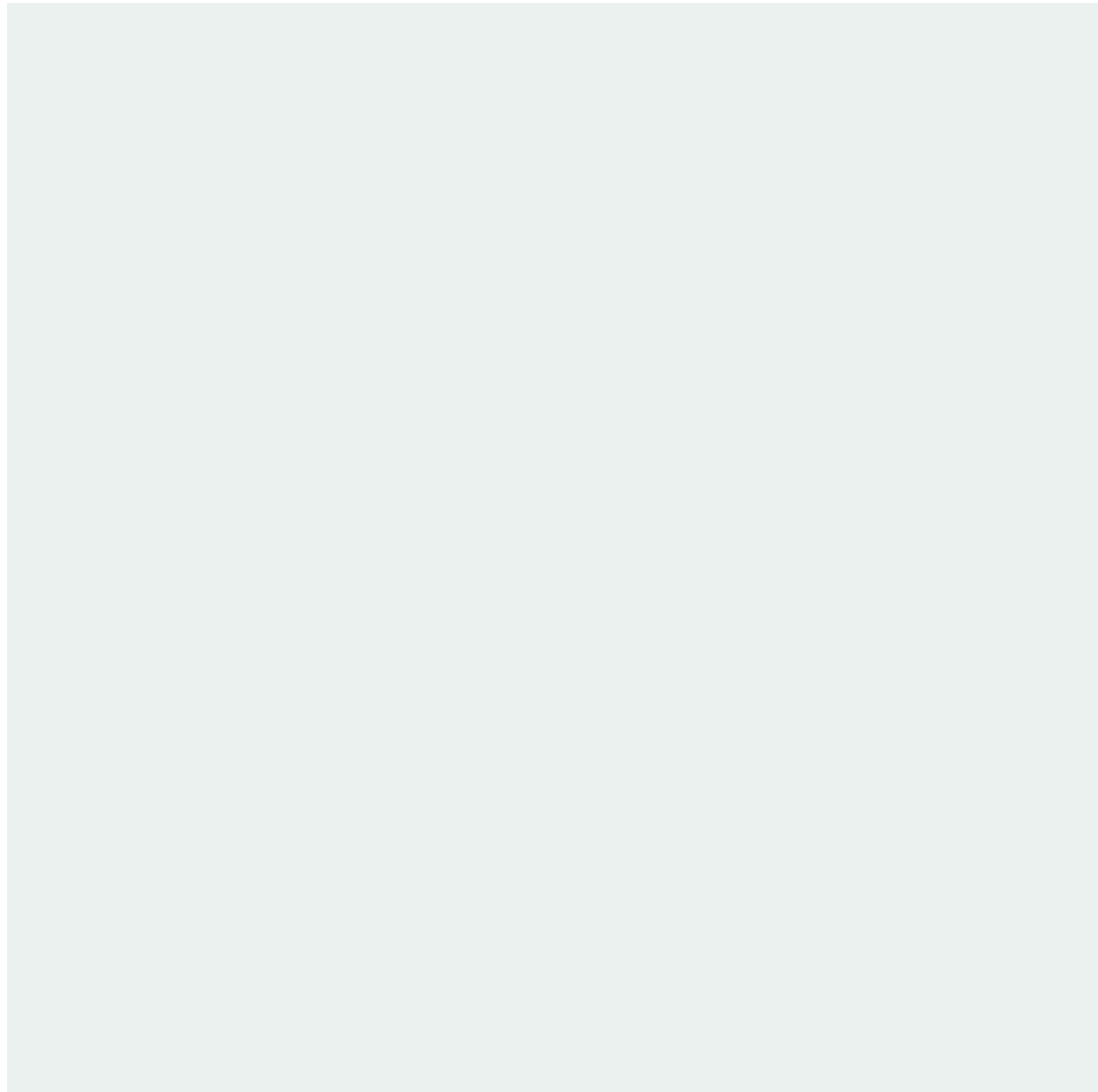
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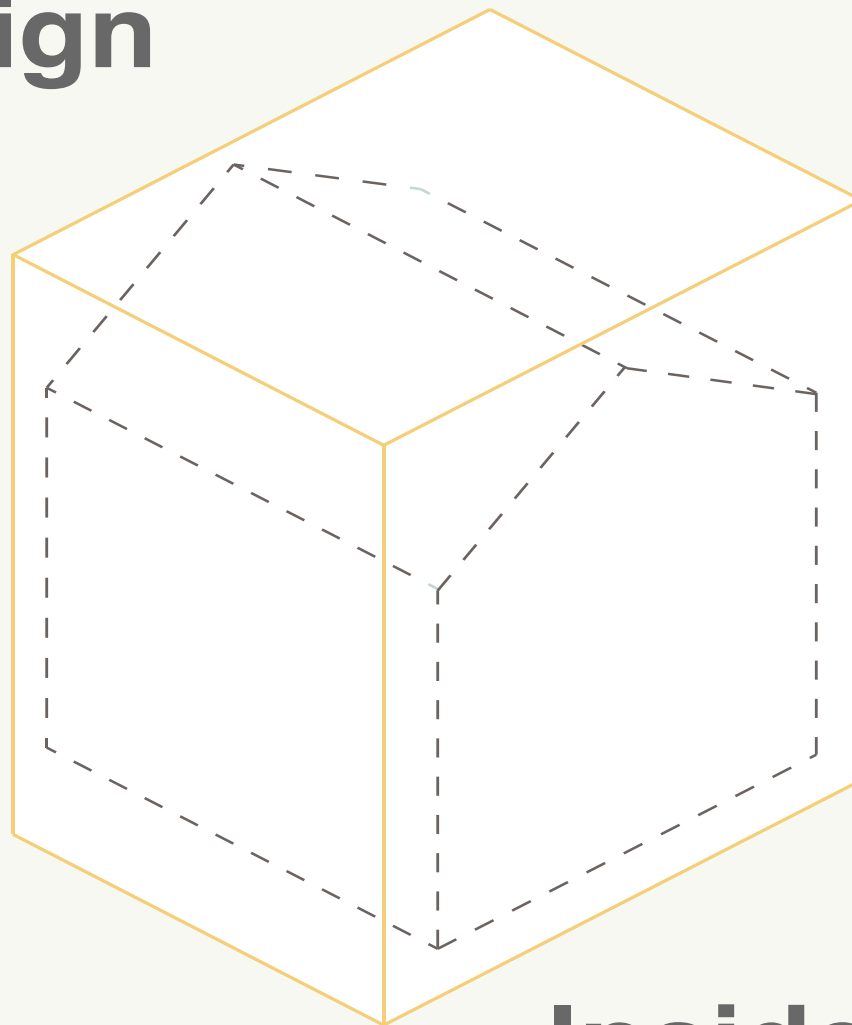


# A Manifesto The New Iconic House

A study of architecture manifestos' impact on house design

The house, is one of the most fundamental architectural archetypes, has long been used as unbuilt or built manifestos to declare the avant garde of the discipline. As designers, we need to re-visualize design concepts to create architecture that integrates and corresponds to the way we dwell. Innovating design in the same way technology and digitalization have been innovating production and the way we live. This thesis investigates a return to the design of a house as a manifesto, focusing on today's advanced modes of fabrication and evolving ways of living to challenge the current design mindset.

# Thinking about house design



**Inside Out.**



The major trends changing the way we live, are being multiplied especially through today’s accelerating technology, however, this changes are not impacting the way we design and built in the same degree in which it is changing the way we live, how can we brige this gap? By leveraging technology we can design and thus built for todays needs.

# Culture



## [The way we live]

Architecture shapes the way we live. It has grown from the human need for shelter, today it has become a form to identity our culture. As the internet and new technology bring the world closer together, architecture can be used as a platform to adapt to these changes.

*“Architecture should speak of its time and place, but yearn for timelessness”*

*- Frank Gehry*

# Tectonics



## [The way we build]

Architecture forms has often been portrayed as mainly conditioned by and arising from material. Materials, construction and technology are best treated as modifying factors rather than for determinants. Many architects indiscriminate apply materials.

*“Appropriate design for one material may not be appropriate to another material”*

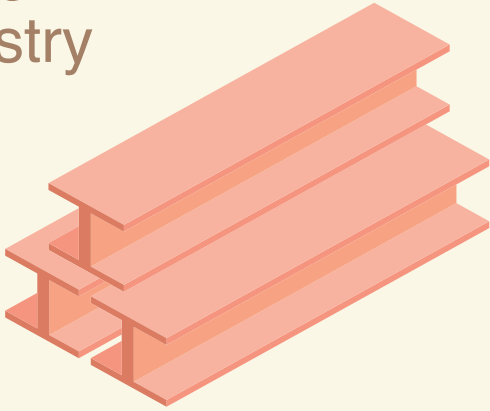
*- Frank Lloyd Wright*



# 1900



**Steel** has replaced iron  
throughout the construction  
industry



**Adolf Loos**



**Ornament  
and  
Crime**  
Selected Essays

**LUXURY**

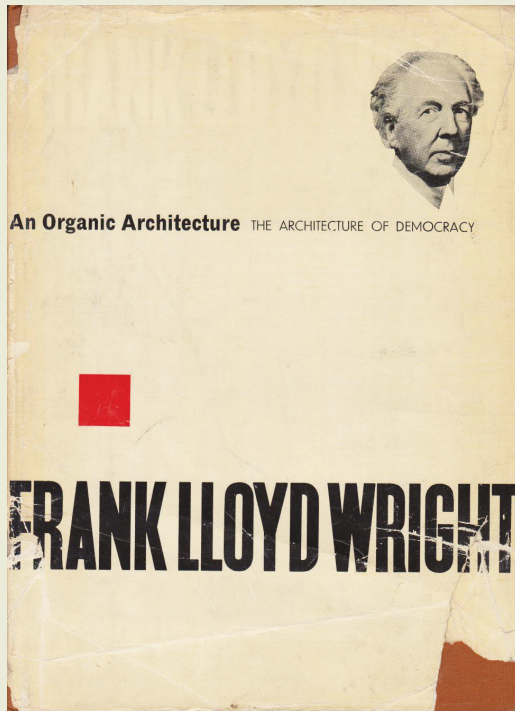


“The house has to please everyone, contrary to the  
work of art which does not. The work is a private  
matter for the artist. The house is not.”

-Adolf Loos

# 1910





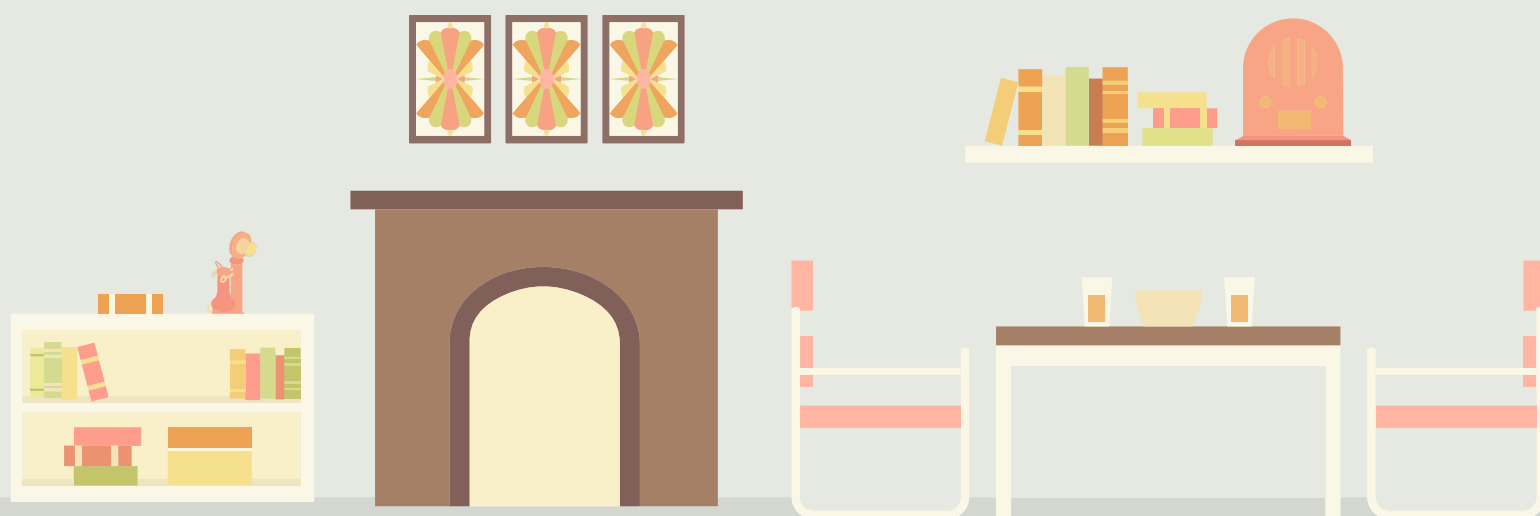
The building,  
furniture,  
setting and  
enviornment  
are seen as  
one.

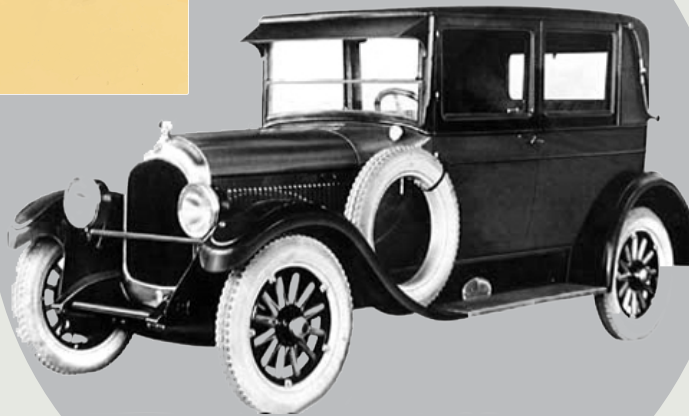
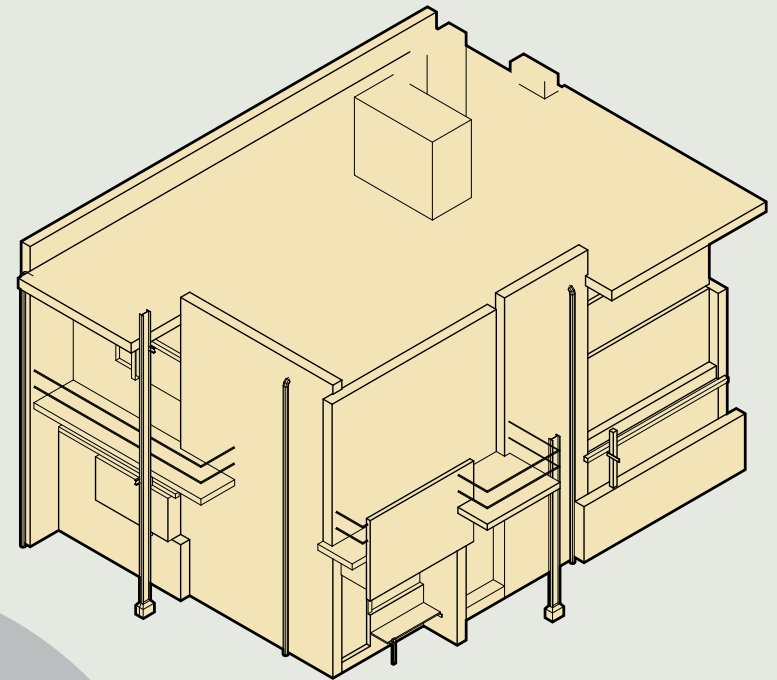
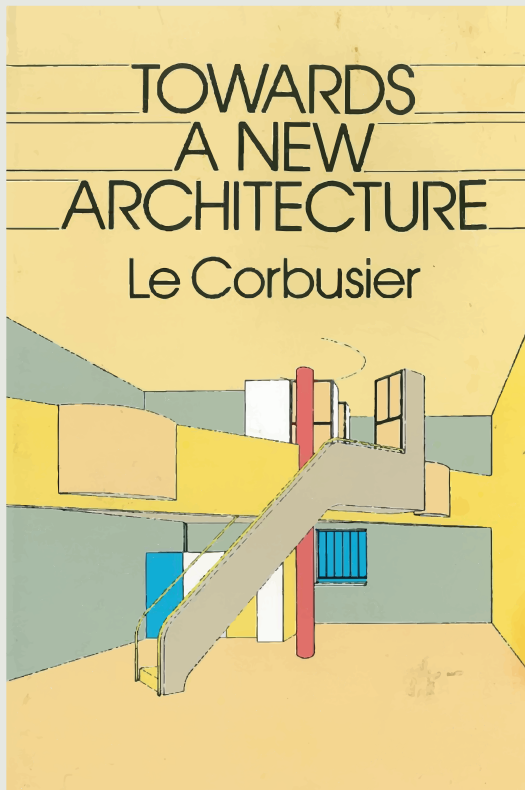


Population  
Age Pyramid

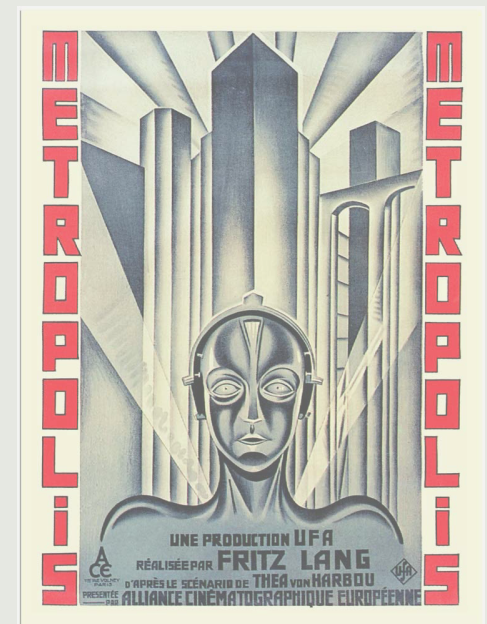


# 1920





**House as a Machine**



● Bold colors and patterns

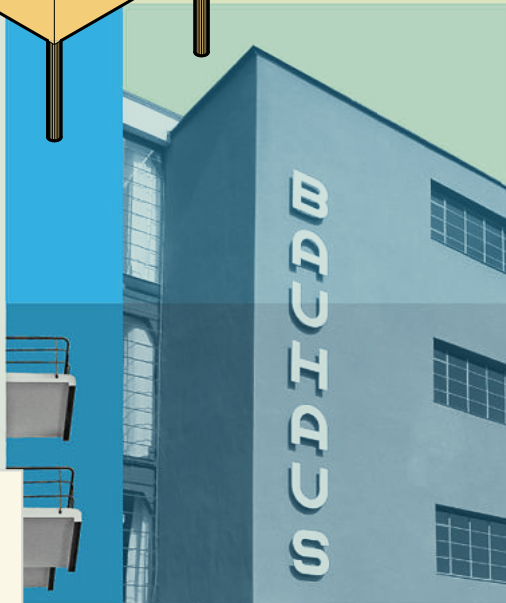
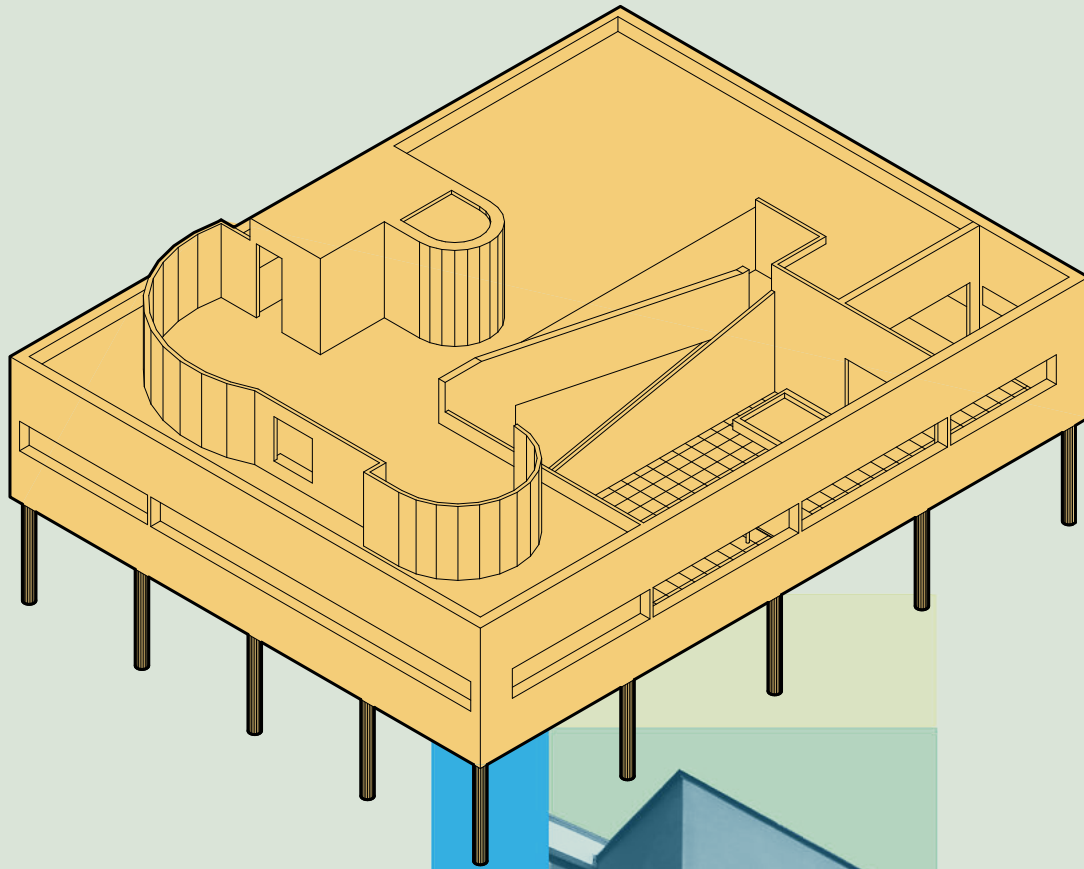
● Sharp angles and zigzags

● Deep red, bright blue, black, teal and orange

# 1930



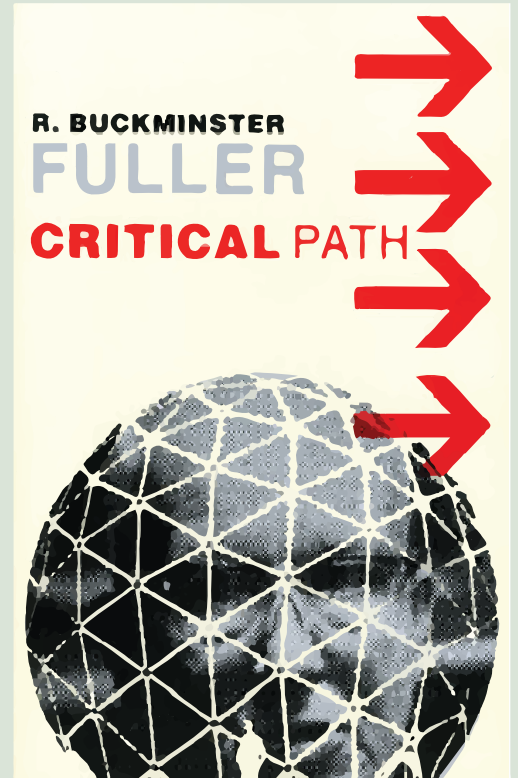




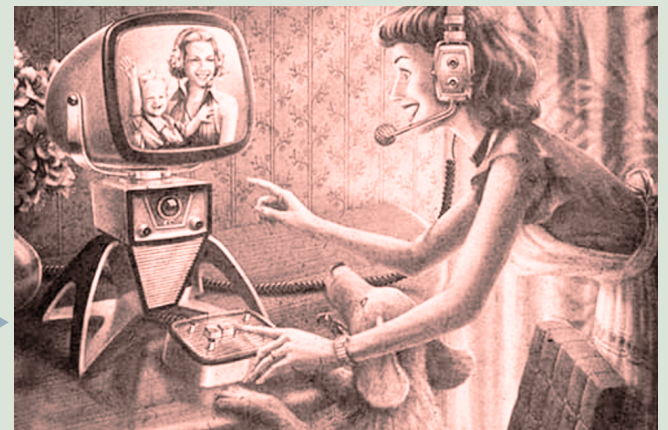
● Grey, red, black, white and orange

● Clean and simple

PREDICTING THE FUTURE

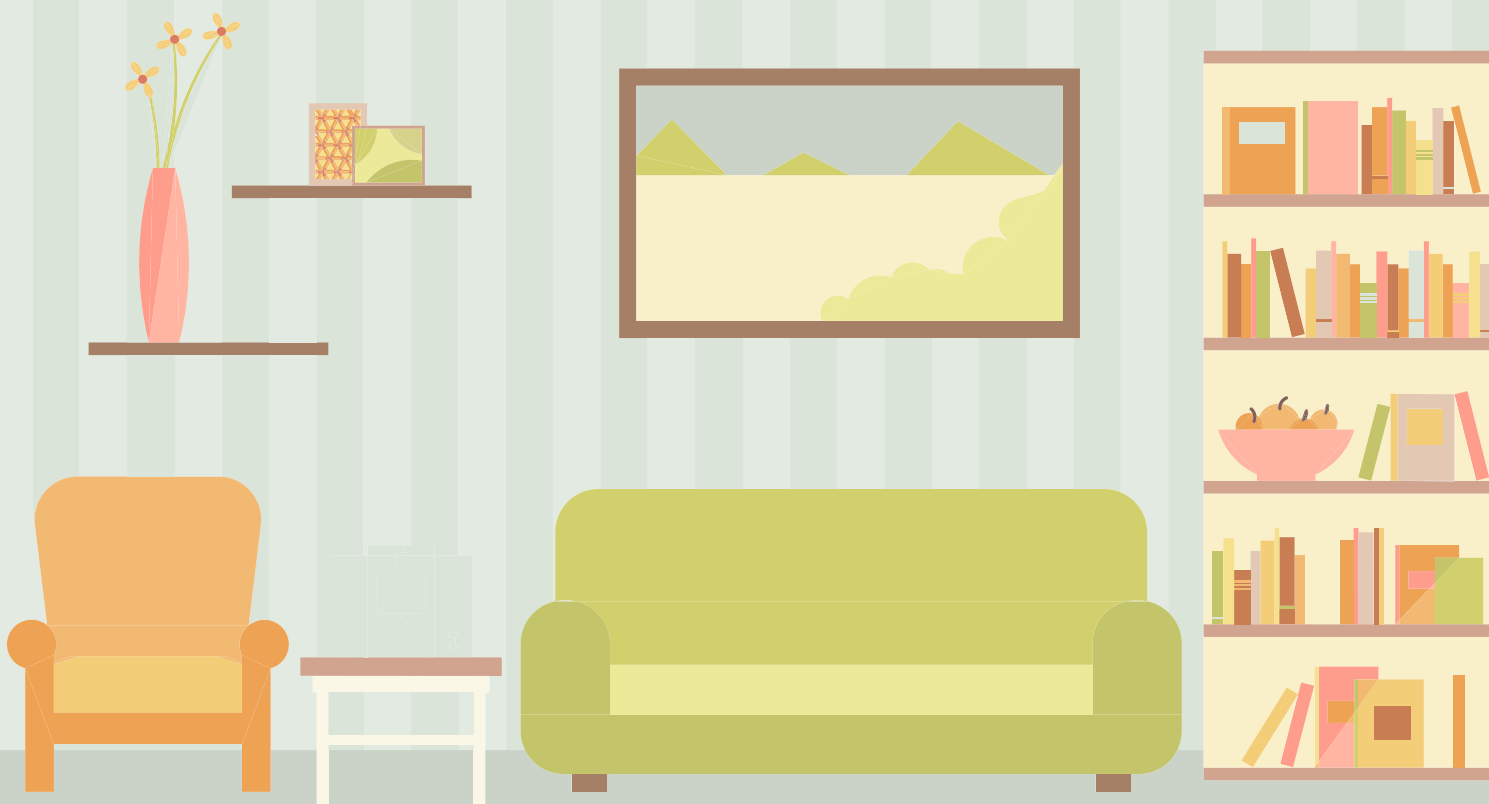


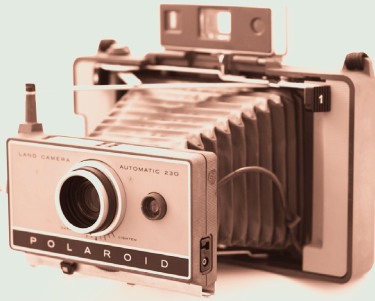
## FIRST VIDEOPHONE



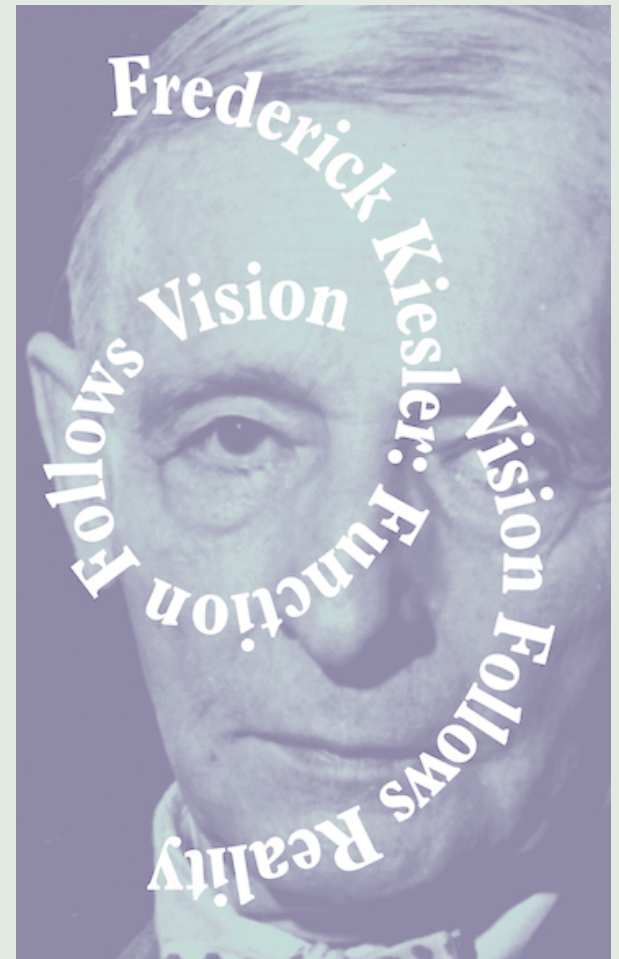
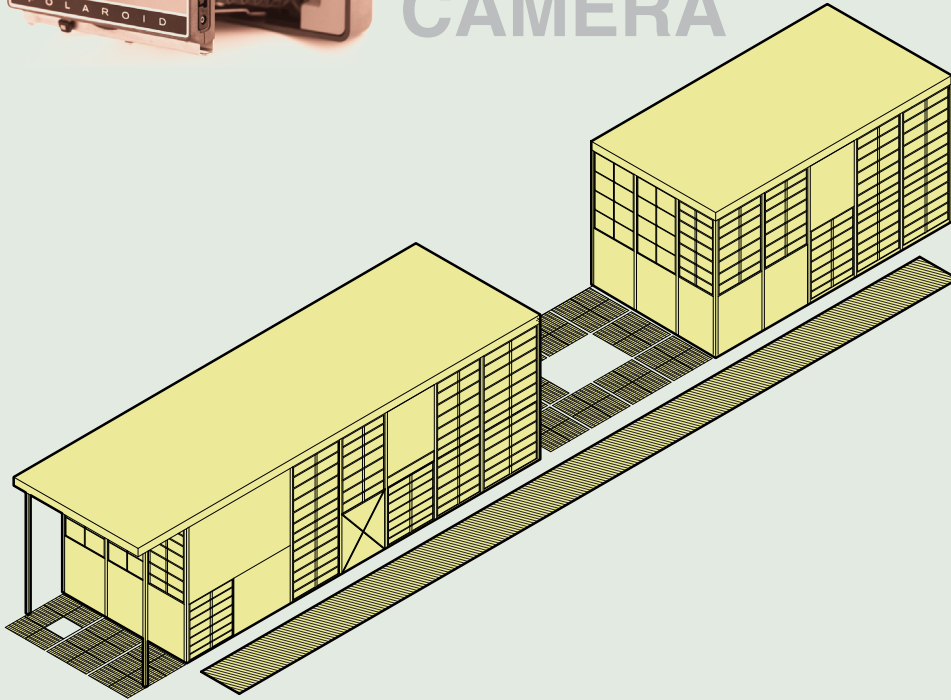


# 1940





## FIRST INSTANT CAMERA



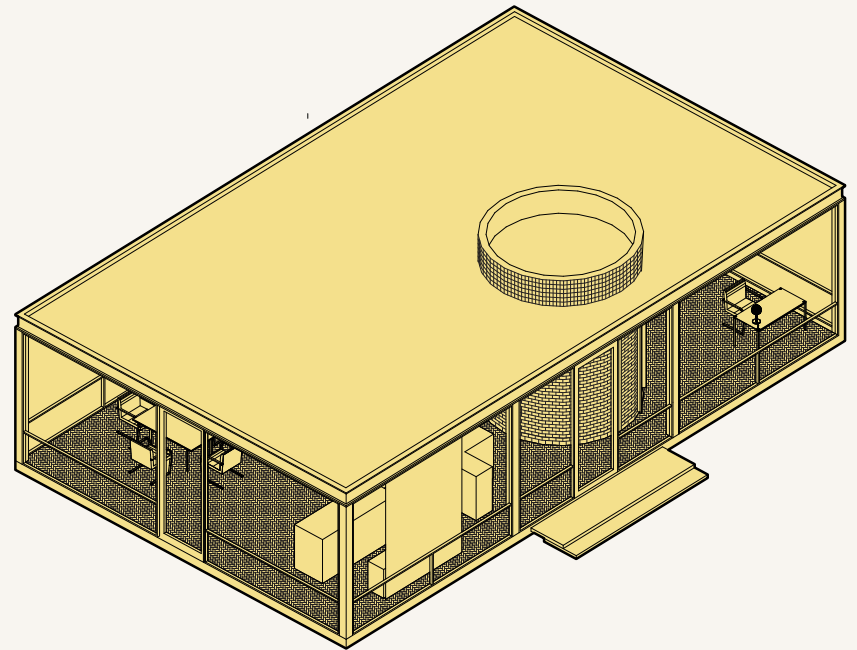
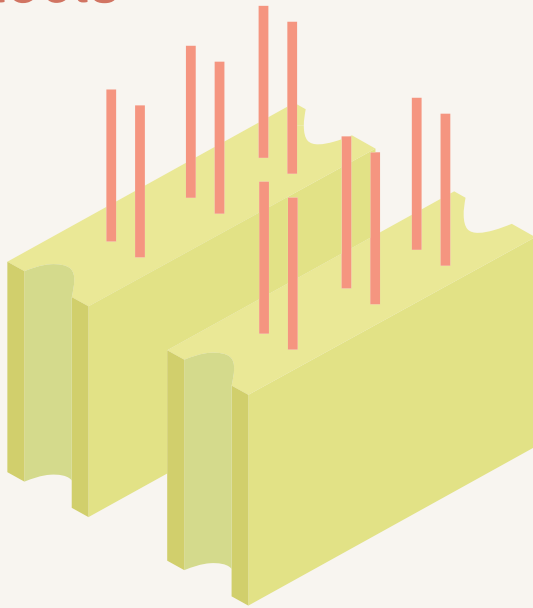
First color TV, took 10 years to be commercially viable.

● Contrasting and bright Colors

# 1950



Rainforced Concrete  
becomes the material of  
choice for many modern  
architects

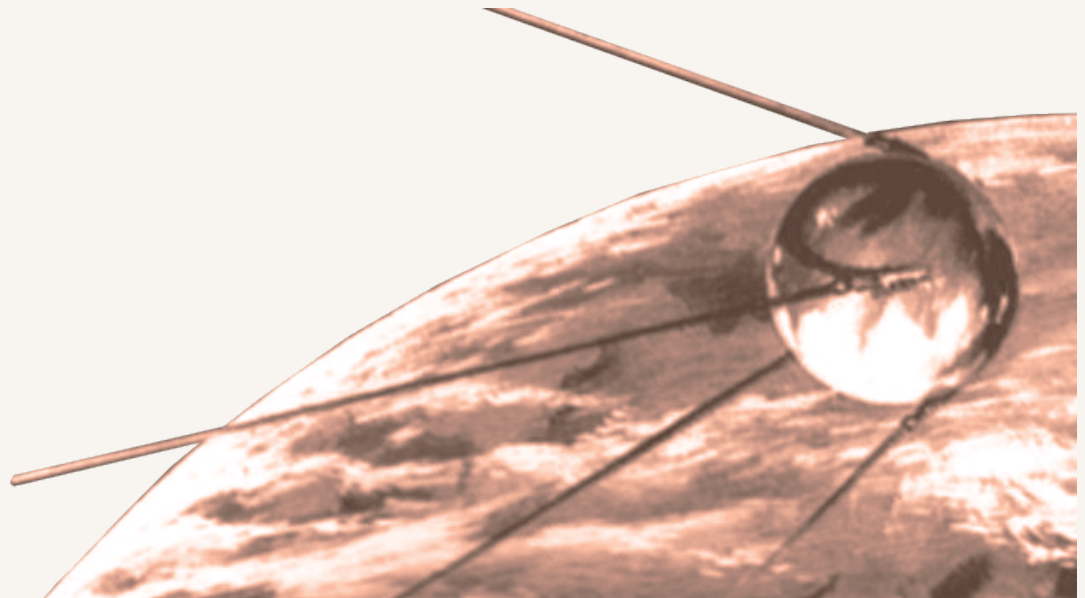


START OF GLOBAL  
COMMUNICATION

● Blue, green,  
rust and  
pastels

● Unexpected  
colors

● Clean,  
minimalistic  
lines



USSA launches Sputnik into space

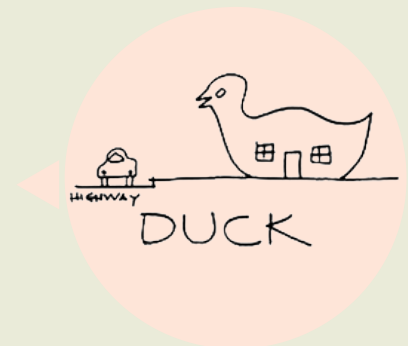
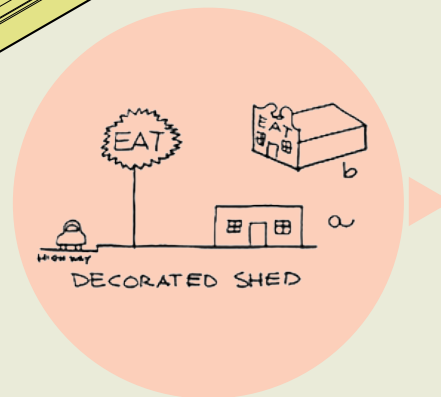
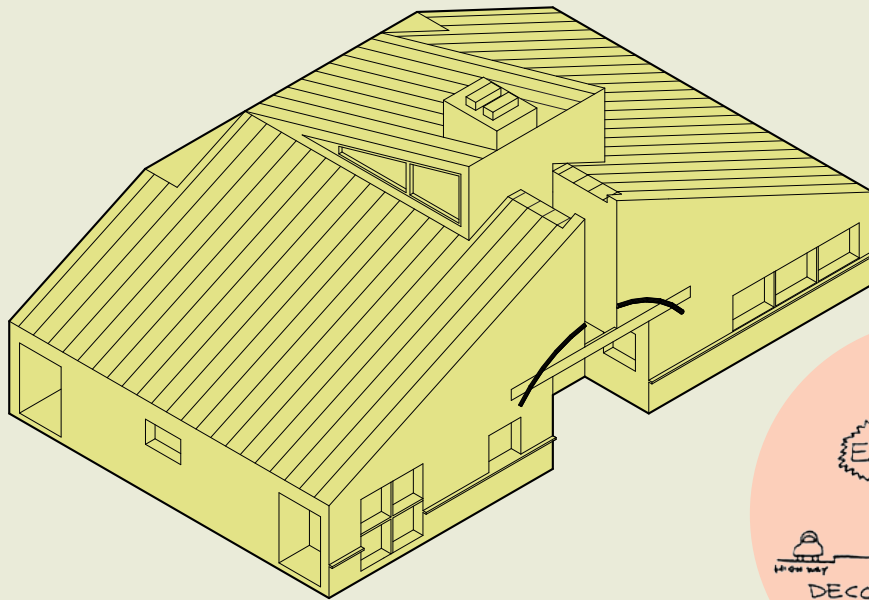
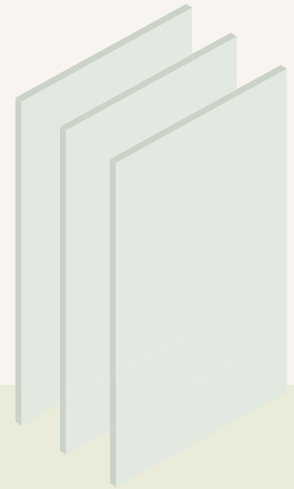
# 1960



FIRST  
MODEM  
AND  
INTERNET  
IS LAYED  
OUT



Sir Alastair Pilkington  
sucessfull industrializes  
**Float Glass**, allowing  
for large panes of  
high quality glass  
to be much  
cheaper.



● Heavily influenced  
by Japanese design

● Emphasis on  
negative  
space

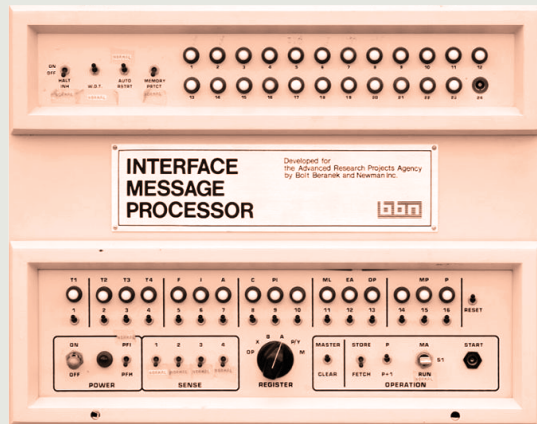
● Red, yellow  
blue, black and  
white

# 1970



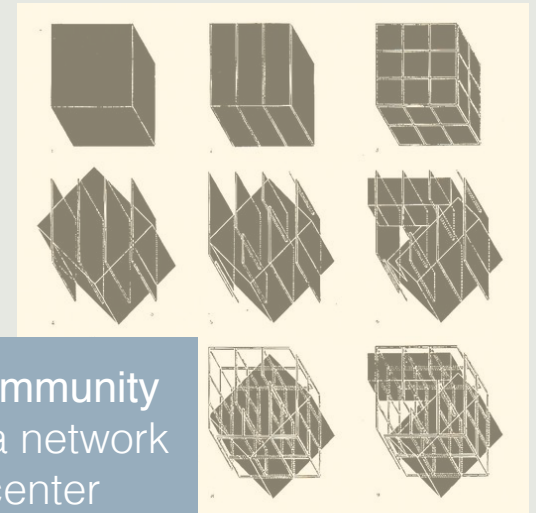


# THE INTERNET



The Association for Community Design is founded as a network of community design center leaders.

Is created



FIRST  
MOBILE  
PHONE

● Bold shapes  
and patterns

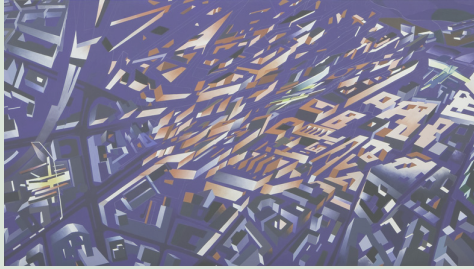
● Brick red, gold,  
avocado green,  
prink and rust

● Combination of  
high-tech and  
natural elements

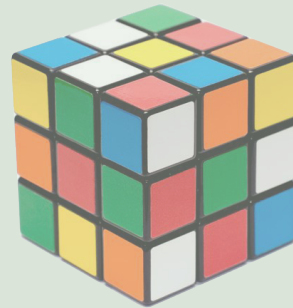
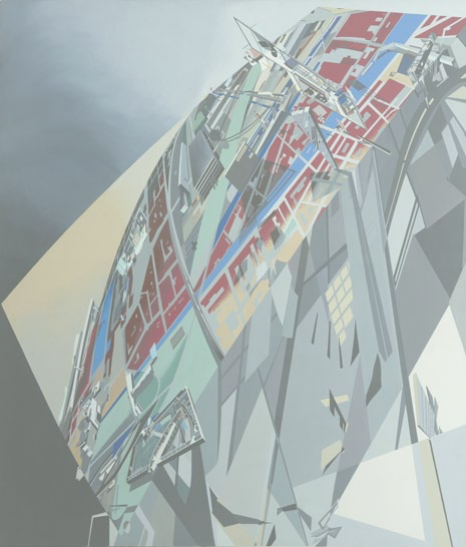


# 1980

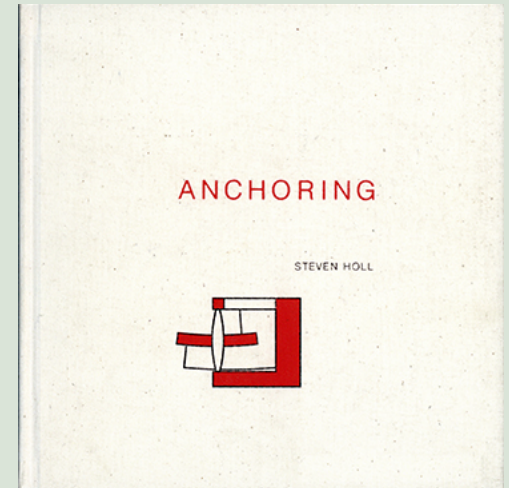




# BIRTH OF THE WORLD WIDE WEB

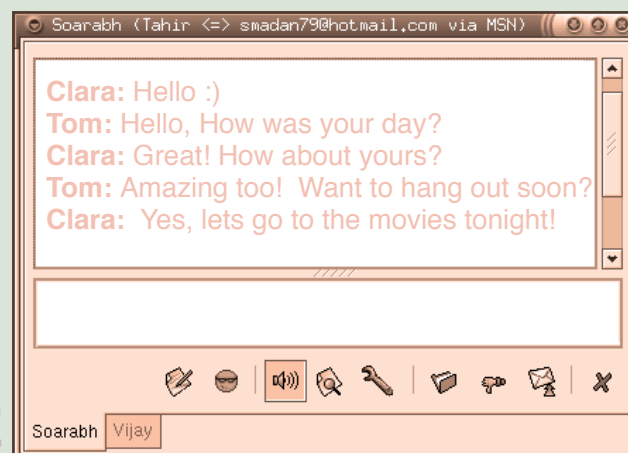


Zaha Hadid writes  
"Randomness vs Arbitrariness"  
and "The Eighty-Nine Degrees"



Average Cost of new  
house \$68,700

AOL  
LAUNCHES  
INSTANT  
MESSENGER  
CHAT SERVICE

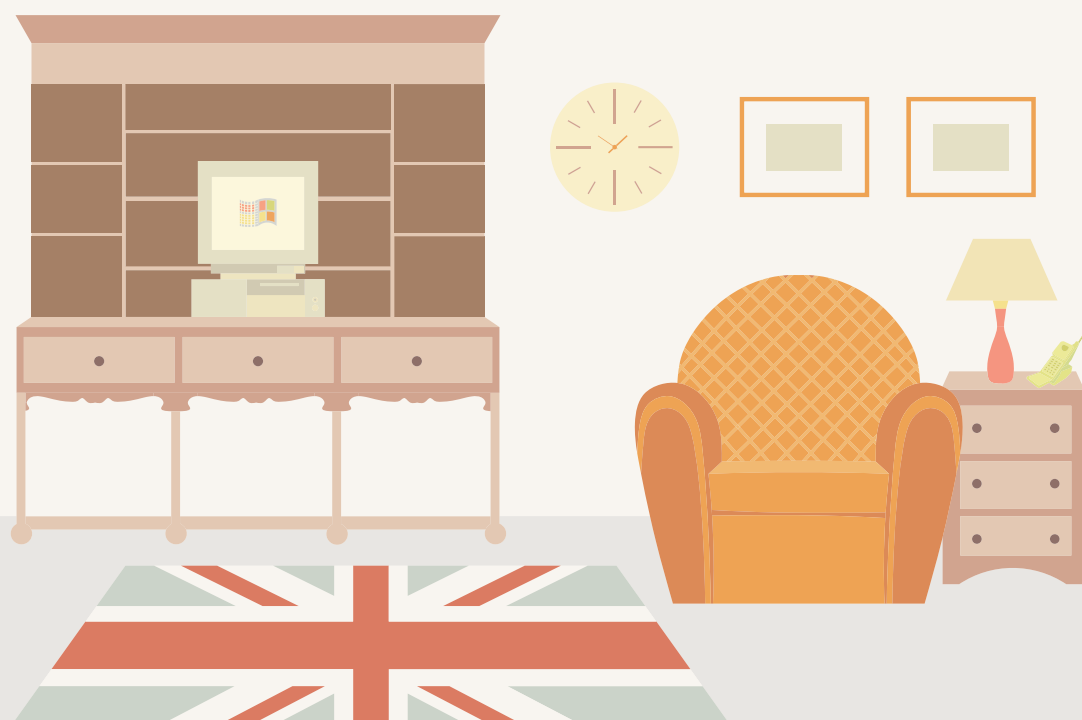


● Floral  
prints and  
patterns

● Overstuffed  
furniture

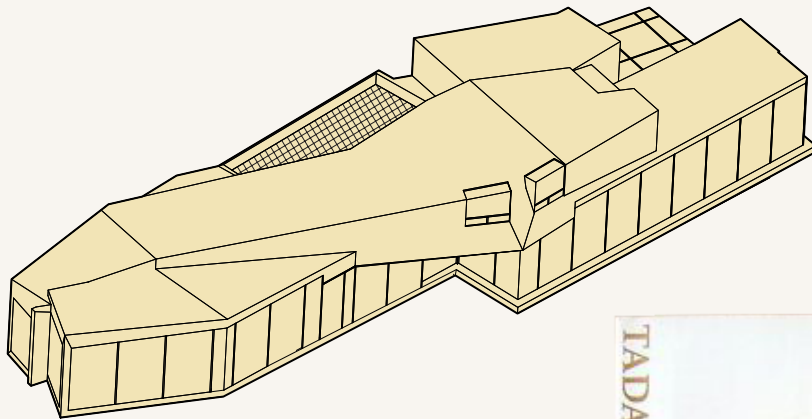
● Burgundy, gold,  
pastels, beige  
and mauve

# 1990





Frank Gehry writes  
"On the American Center, Paris"

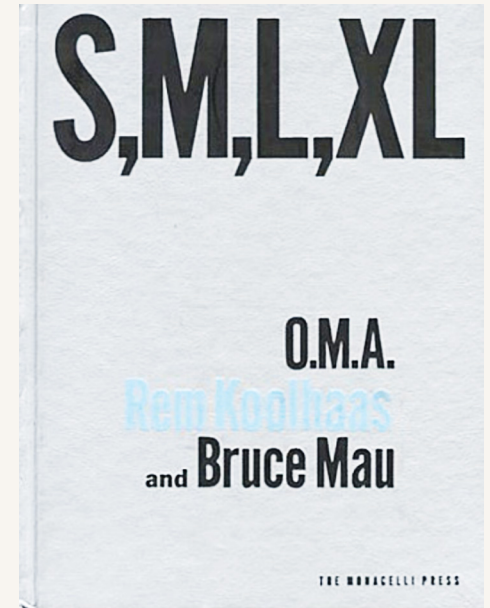


Tadao Ando writes  
"Beyond Horizons in Architecture"



# FIRST CELLPHONE WITH INTERNET CAPABILITIES

Nokia 9000 Released



LAUNCH OF AMAZON,  
EBAY AND CRAIGSLIST

amazon

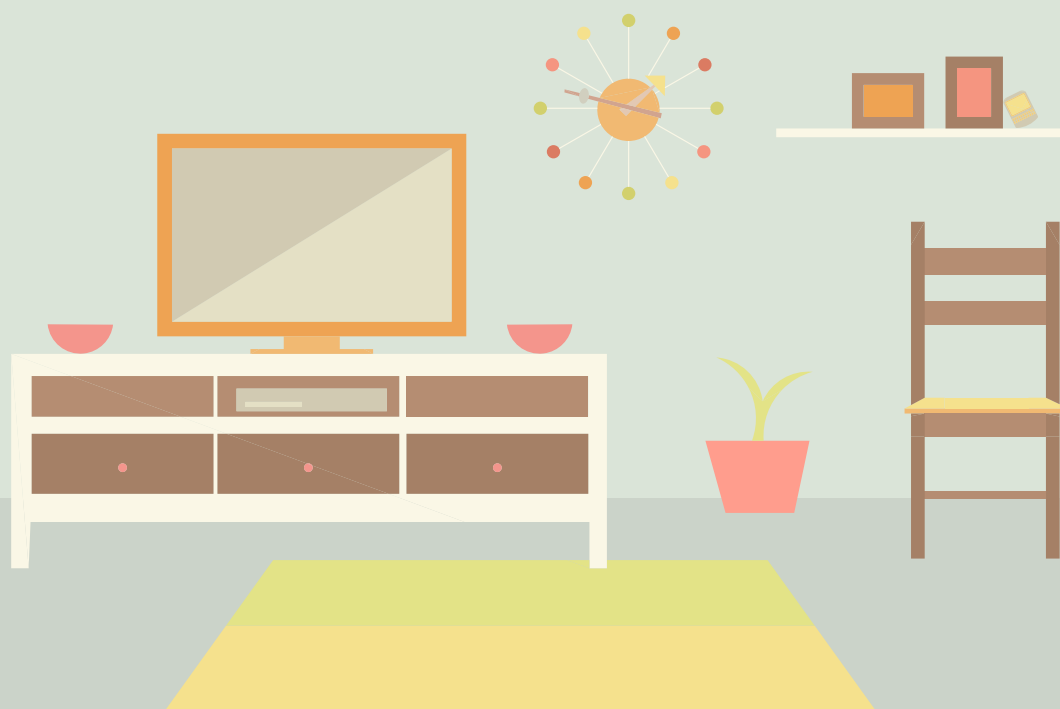


ebay

● Metal and  
glass accents

● Grey, beige, hunter  
green, peach and  
mint green

# 2000



## LAUNCH OF

2003 ITUNES MUSIC STORE

2004 FACEBOOOK

2005 YOUTUBE

2006 TWITTER



Population  
Age Pyramid

# MORE PEOPLE NOW LIVE IN URBAN AREAS

2007:

The Open Architecture Network,  
an online project platform and resource,  
is launched by Architecture for  
Humanity

FIRST



IPHONE

● Functional yet  
sophisticated  
comfort

● Combines eclectic  
elements with  
unifying theme

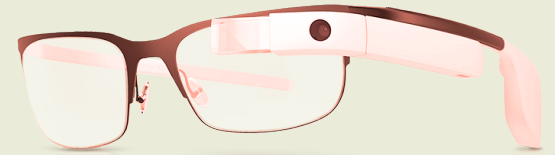
● Navy, light blue,  
soft yellow and  
purple

# 2010





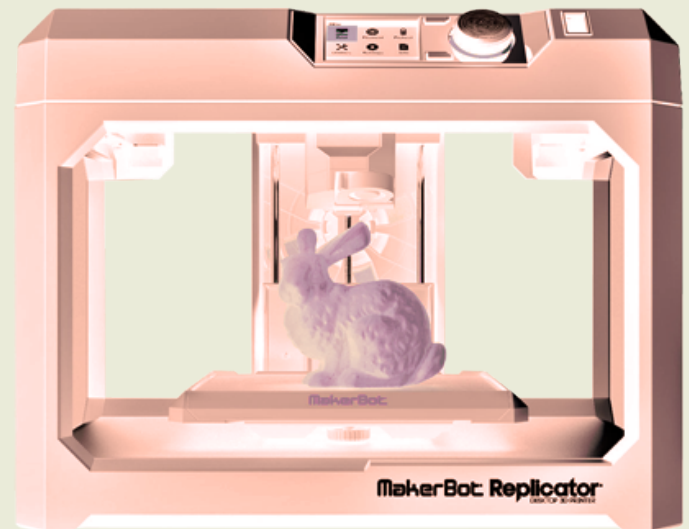
TIME SPENT  
USING  
DIGITAL  
DEVICES  
OVERTAKES TV  
WATCHING FOR  
THE FIRST TIME



AUMENTED  
REALITY  
GLASSES

## Residential trends

- ▶ Kitchens take center stage
- ▶ Inside-outside have become one
- ▶ Flexible rooms
- ▶ All about open concept
- ▶ Health conscious design
- ▶ Large windows



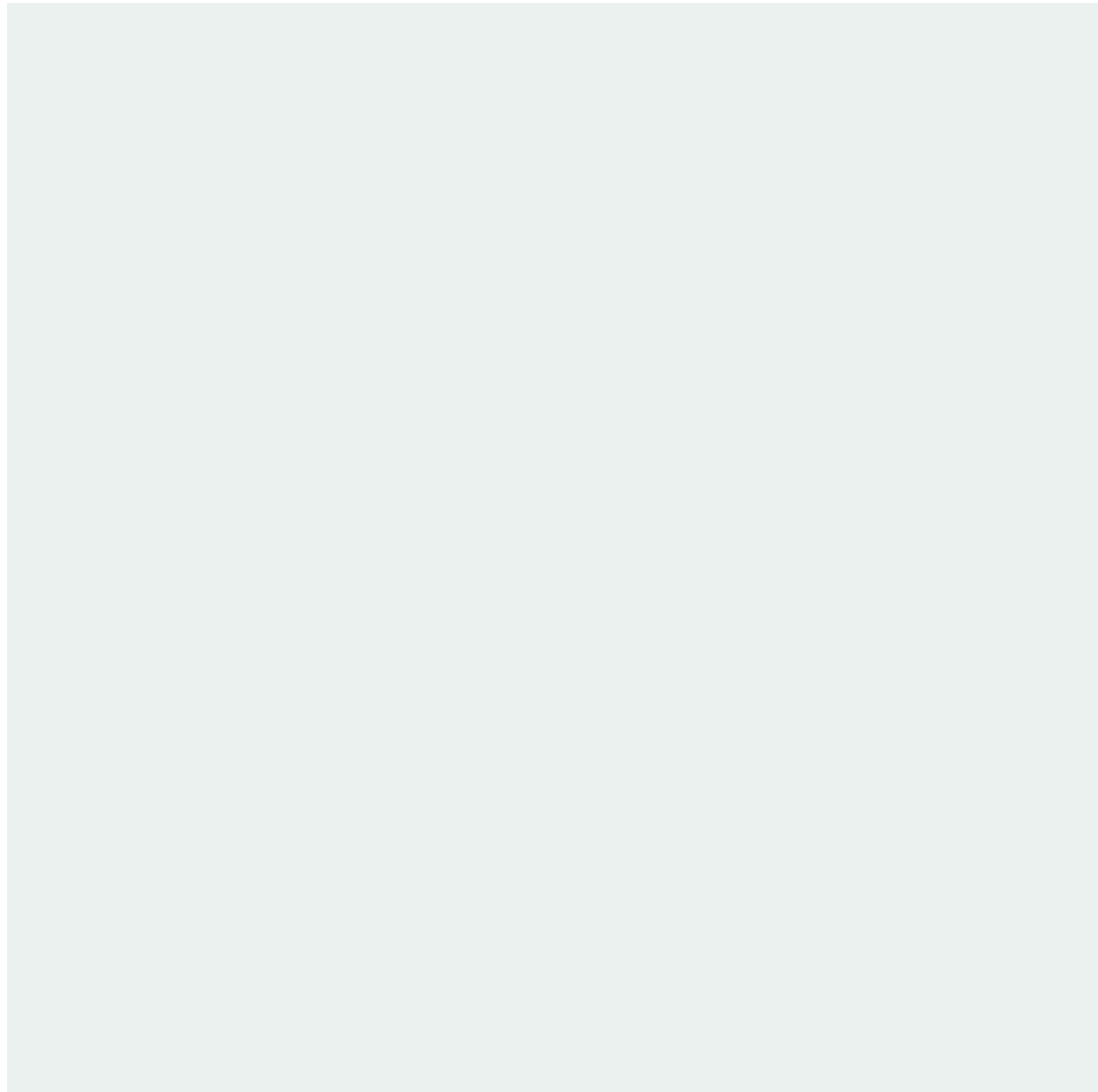
3D PRINTING

● Desire for  
urban living

● Trend towards curating  
own reality on  
social media

● IP Cloud Era





# What is an Architectural Manifesto?



ANA PAOLA HERNANDEZ + DOMENICA VELASCO

# Manifesto

---

An architecture manifesto is a public declaration of the intentions, motives, or views of an architect or architectural movement. Manifestos have been a standard feature of the various movements in the modernist avant-garde and continue to be so today. Architectural manifestos, in their rhetoric, intent to achieve a revolutionary effect. They give a means of expressing, publicising and recording ideas for the architect.



# The History of The Manifesto

1500

1600

1700

1800

1900

## 16th and 17th Century

A printed declaration of a sovereign describing war decision and state matters. It appealed the public without initiating debate.

## 18th and 19th Century

Manifesto emerges in the way we know it as a genre of public and political debate that calls for immediately and revolutionary action.

## End of 19th Century

Manifesto enters the domain of aesthetics



## The Manifesto

An architecture manifesto is a public declaration of the intentions, motives, or views of an architect or architectural movement. Manifestos have been a standard feature of the various movements in the modernist avant-garde and continue to be so today. Architectural manifestos, in their rhetoric, intent to achieve a revolutionary effect. They give a means of expressing, publicising and recording ideas for the architect.

1923

"Towards a new architecture"

1930

CIAM Conference

1960s

The Real Architecture Conference

1964

First "The Case Group" Meeting in Princeton, NJ

1966

"Complexities and Contradictions"

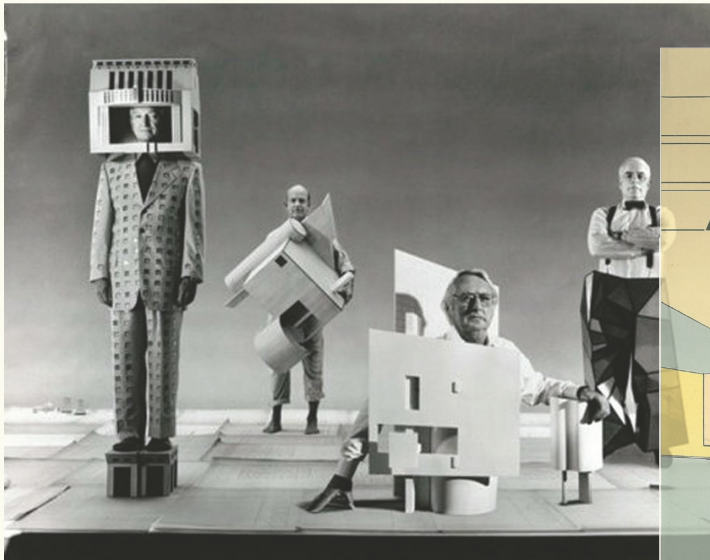
1968

"Opposition Magazine"

Late 1966

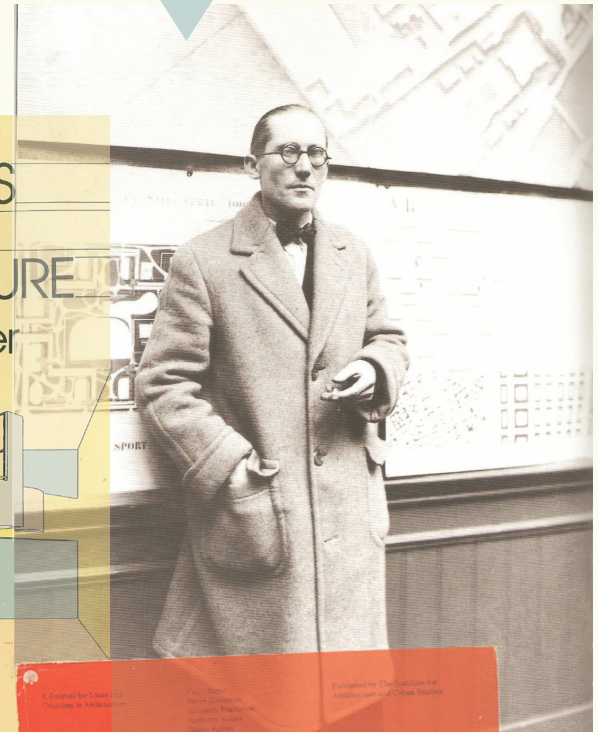
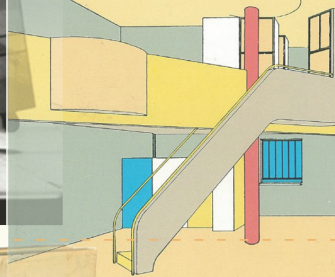
"The Case Group", Meeting in Buffalo, NY

Series of events and congresses arranged across Europe by the most prominent architects of the time

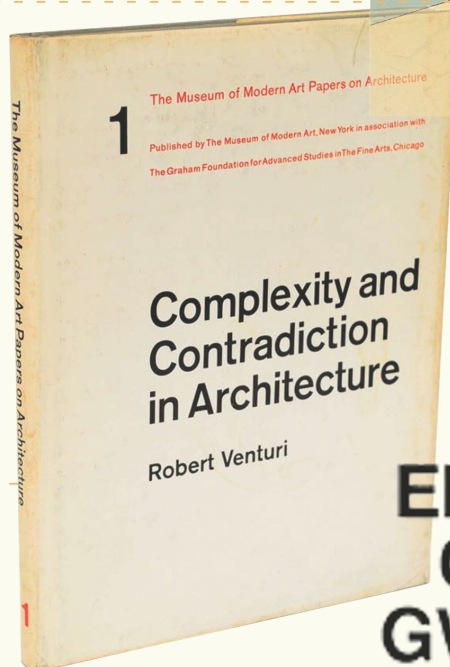


## TOWARDS A NEW ARCHITECTURE

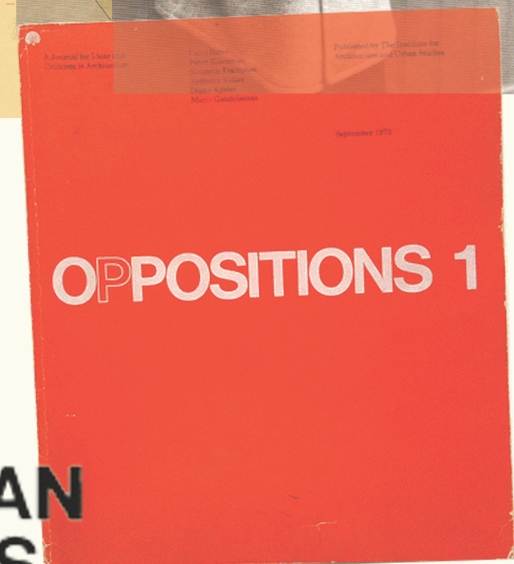
Le Corbusier



The “Split” in  
American  
Architecture.  
Today known as  
the “Whites and  
Greys”



**EISENMAN  
GRAVES  
GWATHMEY  
HEJDUK  
MEIER**

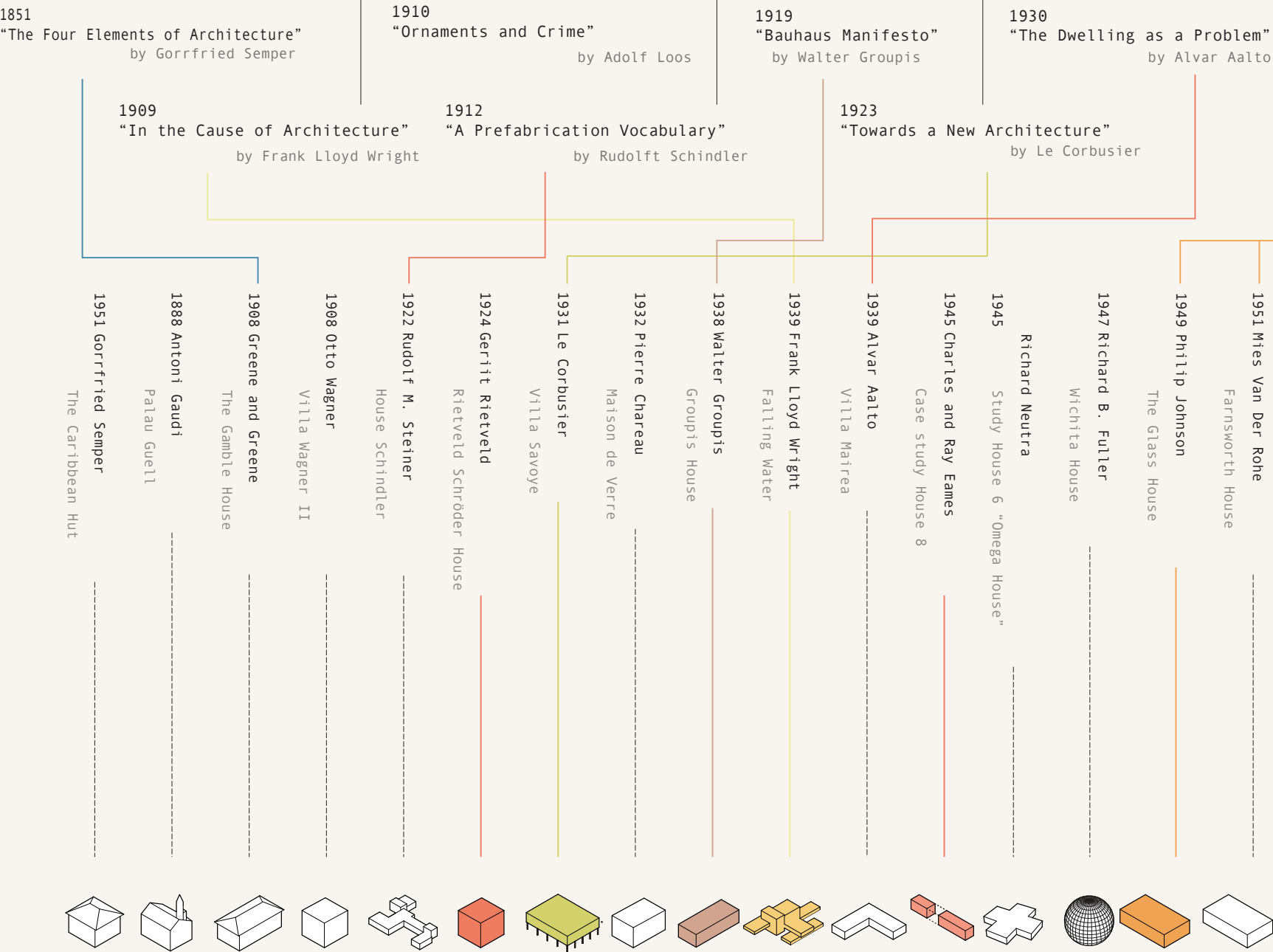


Discussion  
about  
Venturi's  
book and the  
5 Architects  
Book.

# Modern Architecture

## Modernisme

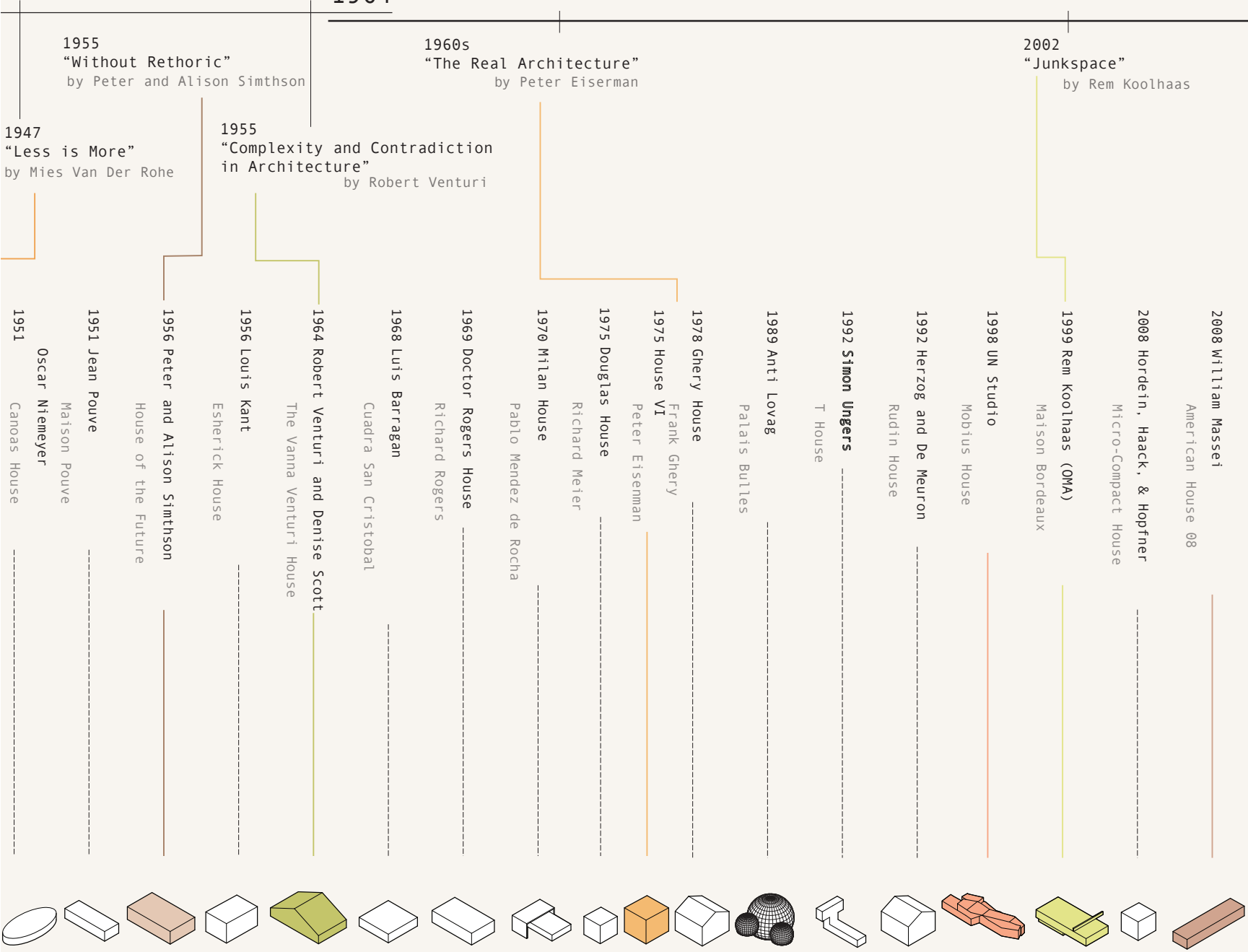
1888 1900



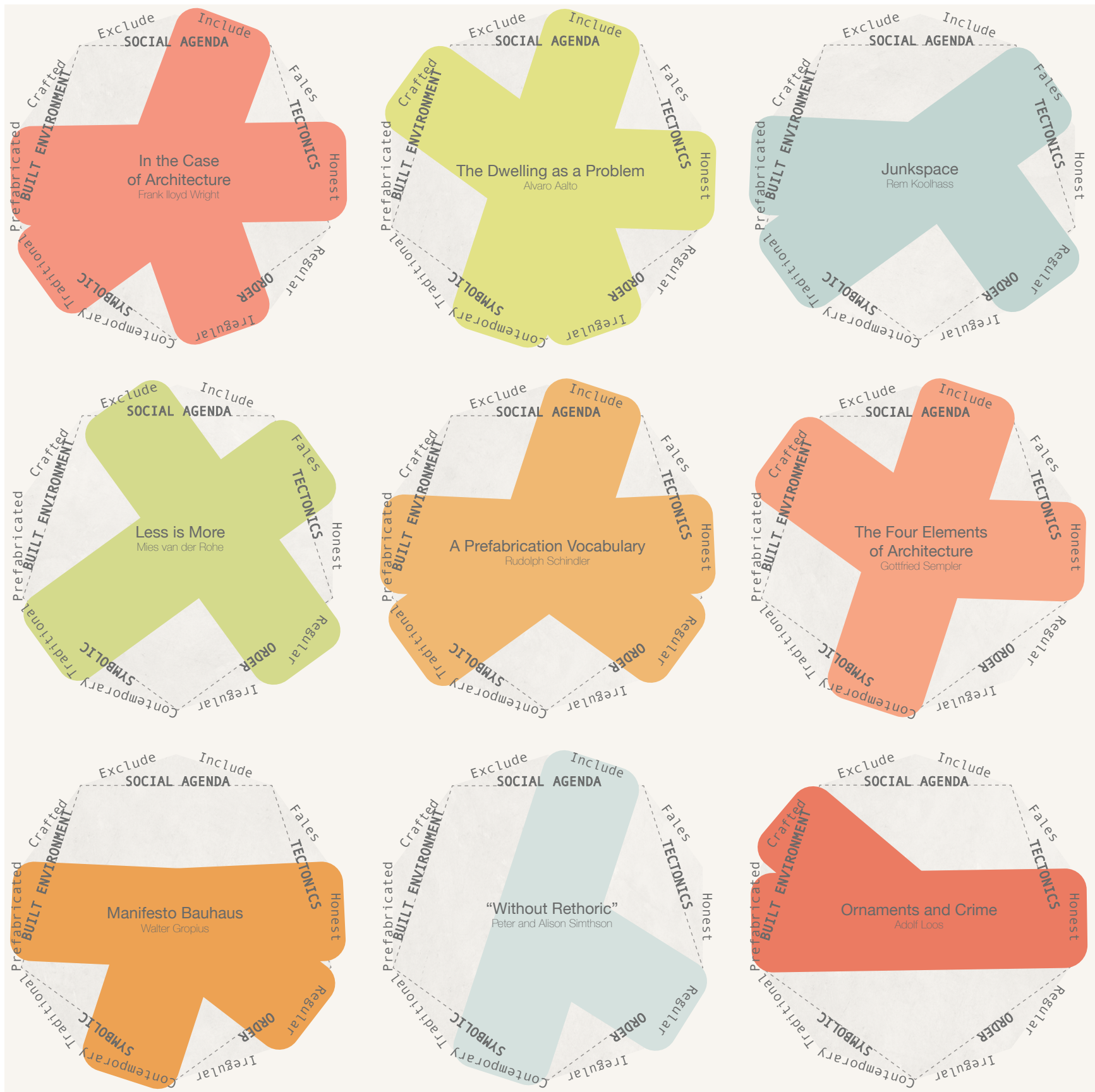
21st Century

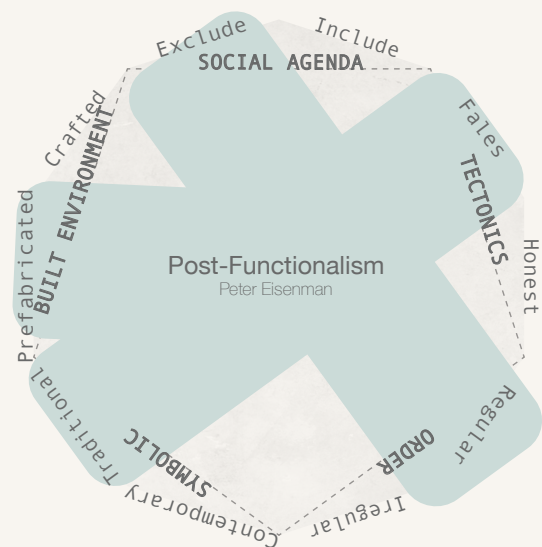
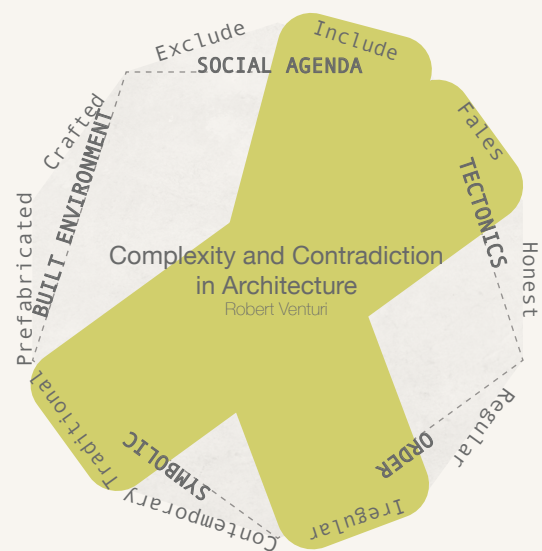
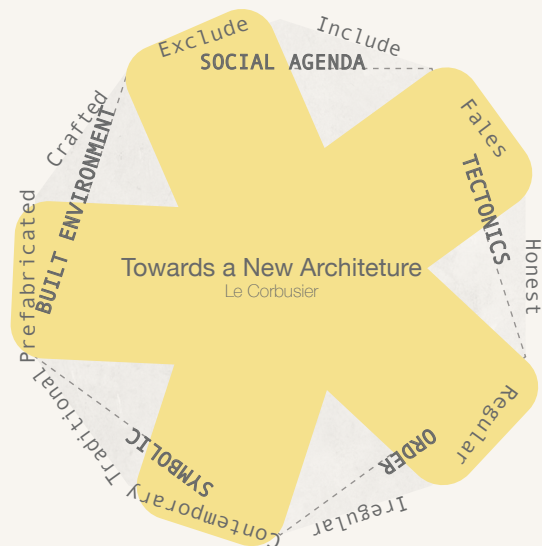
Post-Modernism

1964



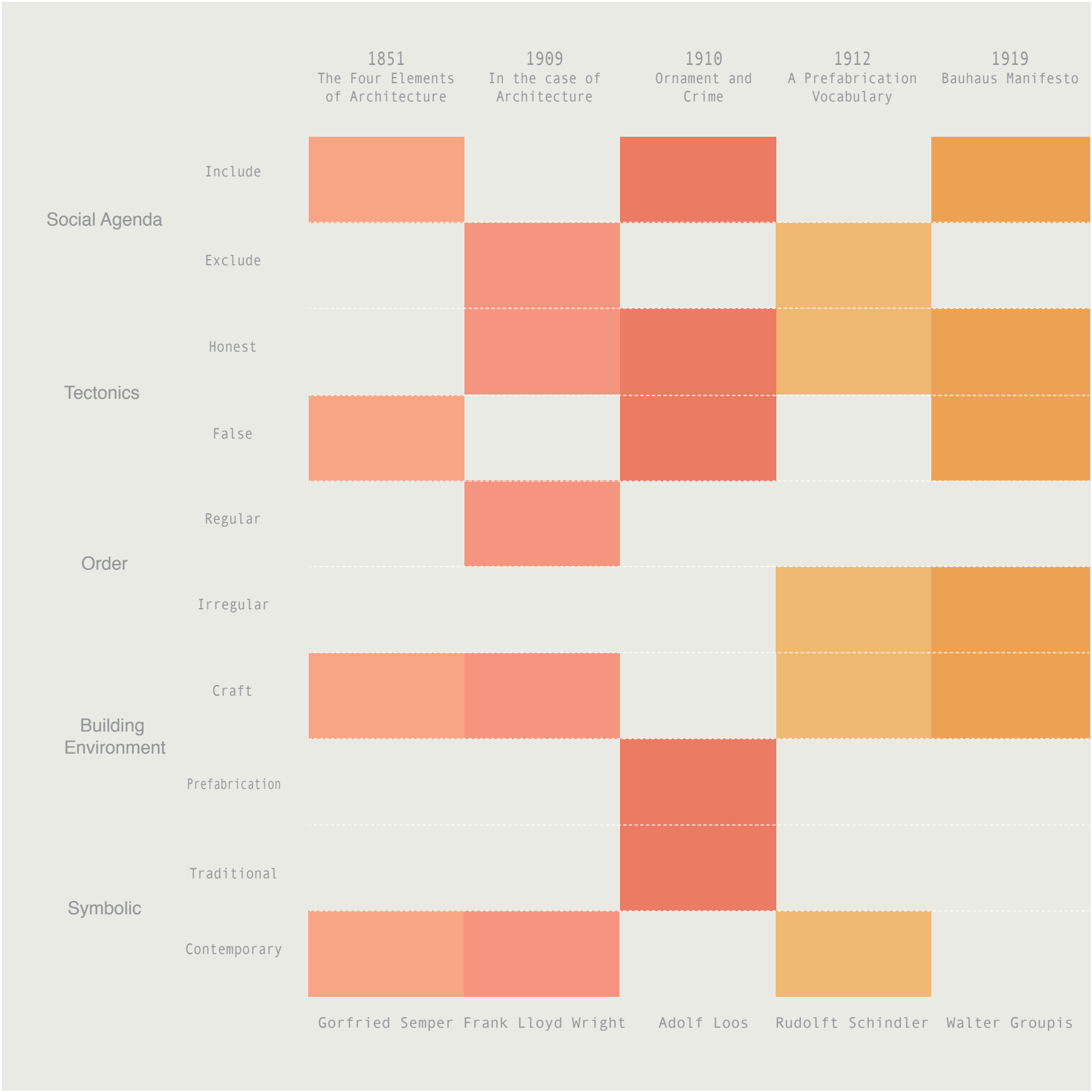


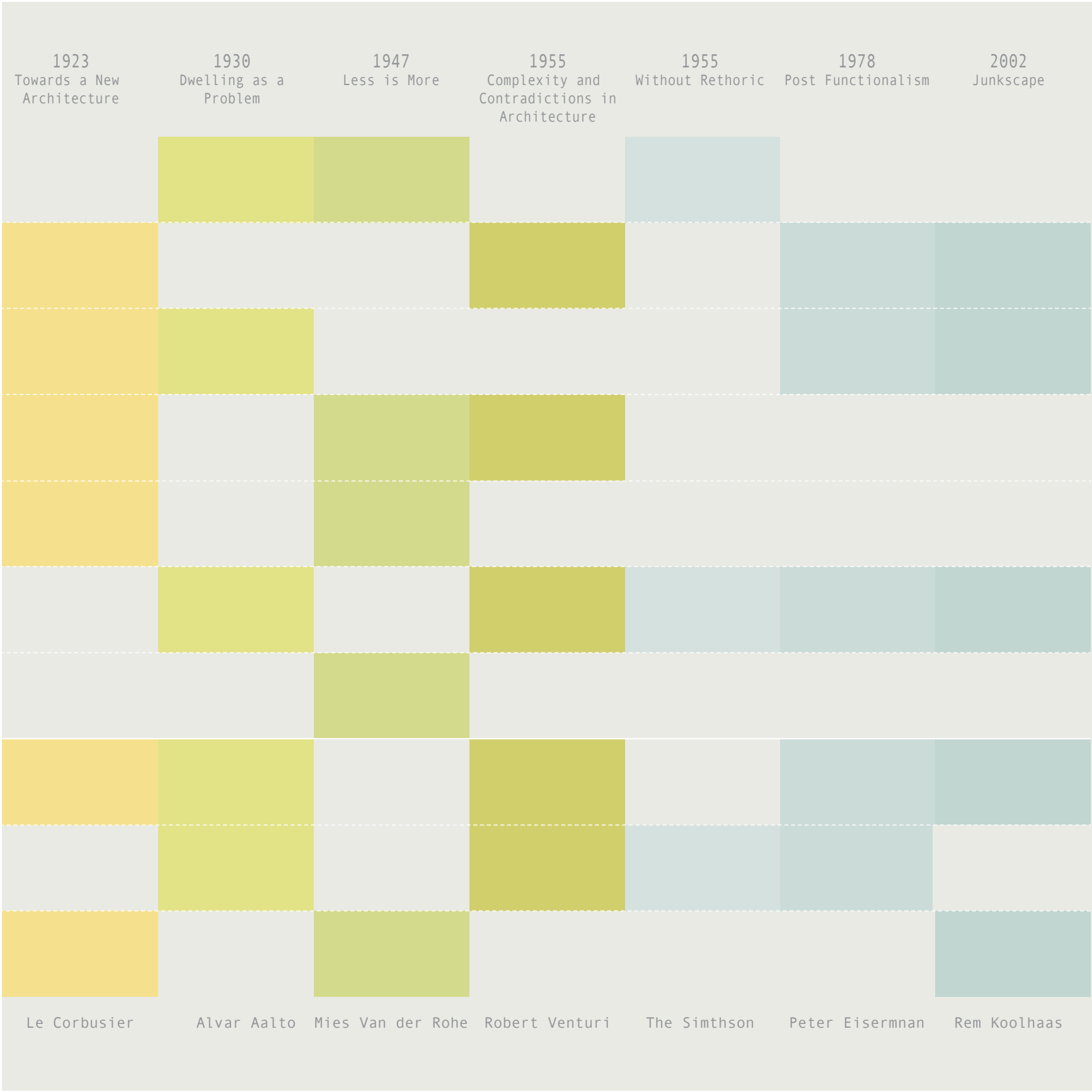




## Design Analysis

In order to design for the future, we need not only consider today's advanced modes of fabrication and our evolving ways of living. We need to re-frame our understanding of space; space in terms of total, order, consumer culture, material, construction, and form. To do so, these set of diagrams analyse and differentiates key architectural manifestos. These diagrams analyse and create a historical database of the principles behind each manifesto. The diagrams will help us place our own manifesto within the principles of the disciplines that have, until now, shaped the way we design. Then, we will be able to speculate on the principles that are still relevant in the design of the house today.





## Recollection Analysis

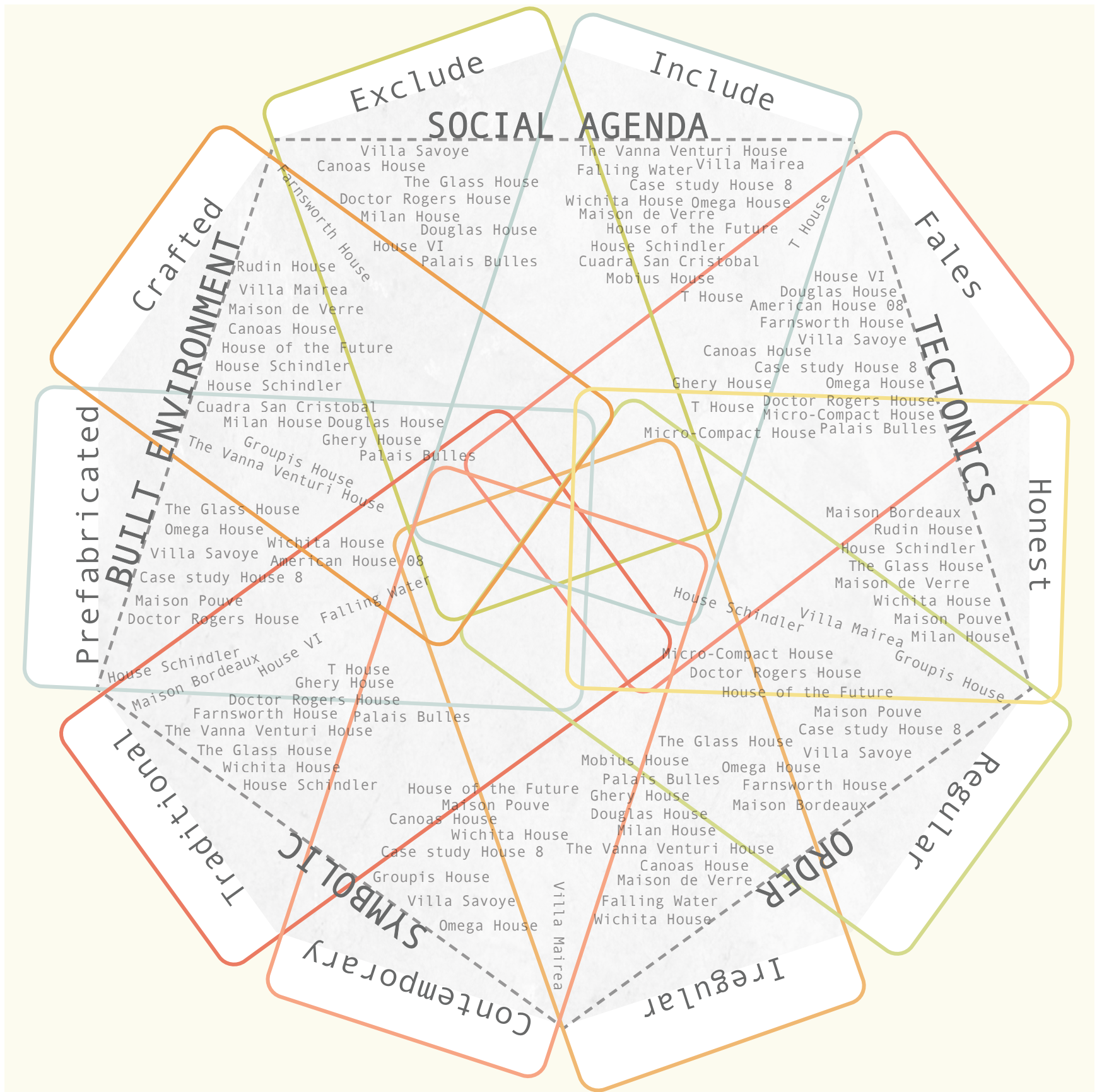
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The intent of each of these manifesto houses is rooted in the modern concept of simplicity and order. However, each manifesto takes more from the architect's personal definition of what simplicity in the domestic means, rather than from an objective understanding of our contemporary culture, resulting in two types of buildings, the ones that reject everything, and those that include everything. Even though, as non-architects we value the qualities of the pitched roof house, as architects, we are taught that by mimicking this attributes, we are not keeping up with times. Creating a juxtaposition between what we feel familiar with, and what we design.

For example, Le Corbusier in Villa Savoye, accommodates the inconsistencies in an otherwise rigid, dominant order. The oppositions in his

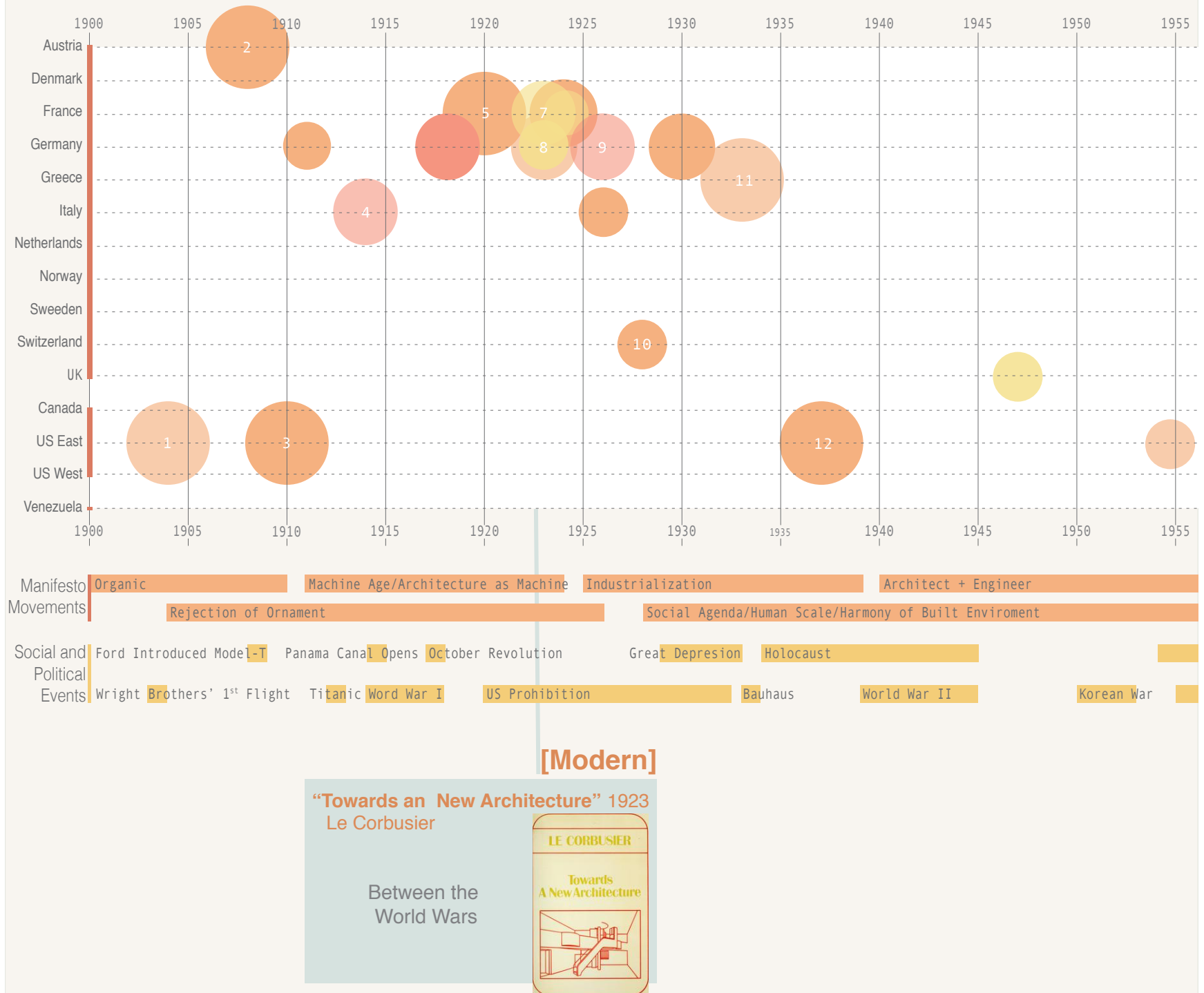
composition is the secret in its monumentality, juxtaposing commonplace elements, and sophisticated forms. Likewise, Alvar Aalto creates order out of the inconsistencies in Villa Mairea, it might not be as easily grasped at first glance, yet it involves similar relationships in order. In both cases, a tension is achieved between the aesthetically rectilinearly and organic techniques. On the other hand, Mies Van der Rohe create order by simplifying out the desperate confusion of our time, with "Less is More". In opposition, Louis Kahn believes in the idea that aesthetic simplicity is a satisfaction the mind derives, when valid comes from inner complexity. Through our research, we state that, architectural manifestos are the result of one architect rejecting or supporting another, with similar or opposite techniques.

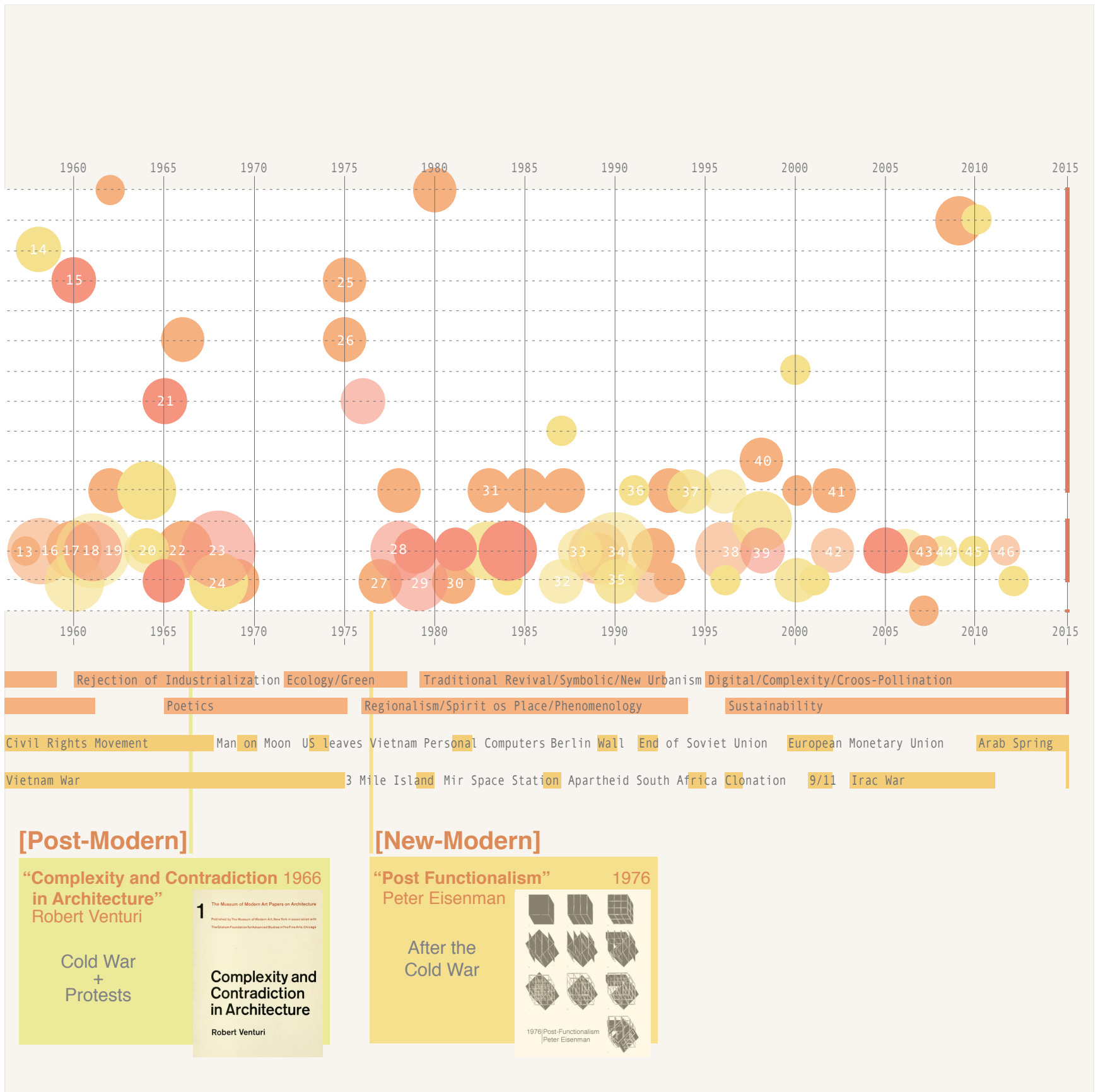




# Manifestos + Historical Context

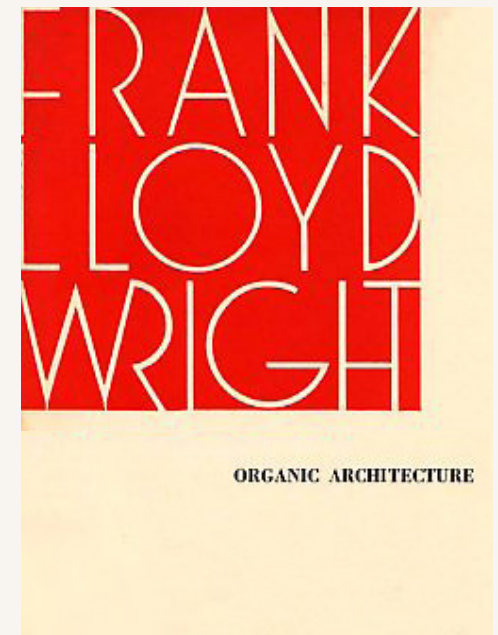
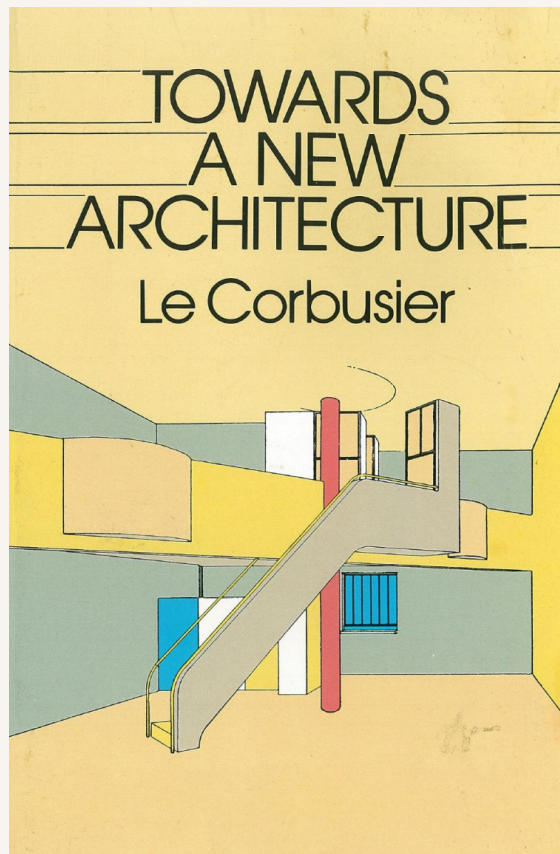
Architect Academic / Theoretician / Critic Combination







# The Modern Manifestos



Philip Johnson, active in the 'thirties as an architectural critic and Director of the Department of Architecture of the Museum of Modern Art, has become a practicing architect since World War II.

## Historical Context : Between the Wars

1903 Henry Van de Velde  
 1906 Hans Poelzig  
 1907 Henry Van de Velde  
 1908 Adolf Loos  
 1910 Frank Lloyd Wright  
 1911 Hermann Muthesius  
 1914 Muthesius / Van de Velde  
 1914 Paul Scheerbart  
 1914 Antonio Sant'Elia  
 1918 'De Stijl'  
 1918 Bruno Taut  
 1919 'Work Council for Art'  
 1919 Gropius/ Taut / Behne  
 1919 Walter Gropius  
 1919 Erich Mendelsohn  
 1920 Naum Gabo  
 1920 Bruno Taut  
 1920 Le Corbusier  
 1921 Bruno Taut  
 1923 Le Corbusier  
 1922 'De Stijl'  
 1923 Oskar Schlemmer  
 1923 Werner Graeff  
 1923 Erich Mendelsohn  
 1923 Ludwig Mies Van der Rohe  
 1923 Arthur Korn  
 1924 Theo Van Doesburg  
 1924 Ludwig Mies Van der Rohe  
 1924 Hermann Finsterlin  
 1924 Kasimir Malevich  
 1925 Le Corbusier  
 1926 Walter Gropius  
 1926 Le Corbusier  
 1927 Ludwig Mies Van der Rohe  
 1927 Hugo Haring  
 1928 Erich Mendelsohn  
 1928 Ciam  
 1928 Hannes Meyer  
 1930 Ludwig Mies Van der Rohe  
 1931 Frank Lloyd Wright  
 1932 Hugo Haring  
 1932 R. Buckminster Fuller  
 1943 Walter Gropius  
 1947 Frederick Kiesler  
 1949 Henry Van de Velde  
 1950 Mies Van der Rohe  
 1954 Jacques Fillon  
 1954 Philip Johnson

Programme  
 Fermentation in architecture  
 Credo  
 Ornament and Crime  
 Organic Architecture  
 Aims of the Werkbund  
 Werkbund these and Antithesis  
 Glass Architecture  
 Futurist architecture  
 Manifesto I  
 A programme for architecture  
 Under the wing of a great architecture  
 New Ideas on Architecture  
 Programme of the Bauhaus in Weimar  
 The Problem of a new architecture  
 Basic principles of Constructivism  
 Down with Seriousims!  
 Towards a new architecture: guiding principles  
 Fruhlicht  
 Towards a New Architecture  
 Manifesto V  
 Manifesto for the first Bauhaus exhibition  
 The new engineer is coming  
 Dynamics and function  
 Working theses  
 Analytial and Utopian Architecture  
 Towards a plastic architecture  
 Industrialized Buildings  
 Casa Nova  
 Suprematist manifesto Unovis  
 Guiding principles of town planning  
 Principles of Bauhaus Production (Dessau)  
 Five points towards a new architecture  
 On form in architecture  
 Formulation towards a reorientation in arts  
 Synthesis- World Architecture  
 La Sarraz Declaration  
 Building  
 The new era  
 Young architecture  
 The house as an organic structure  
 Universal Architecture  
 A programme for city reconstruction  
 Magical Architecture  
 Forms  
 Technology and architecture  
 New Games  
 The Seven Crutches of Modern Architecture

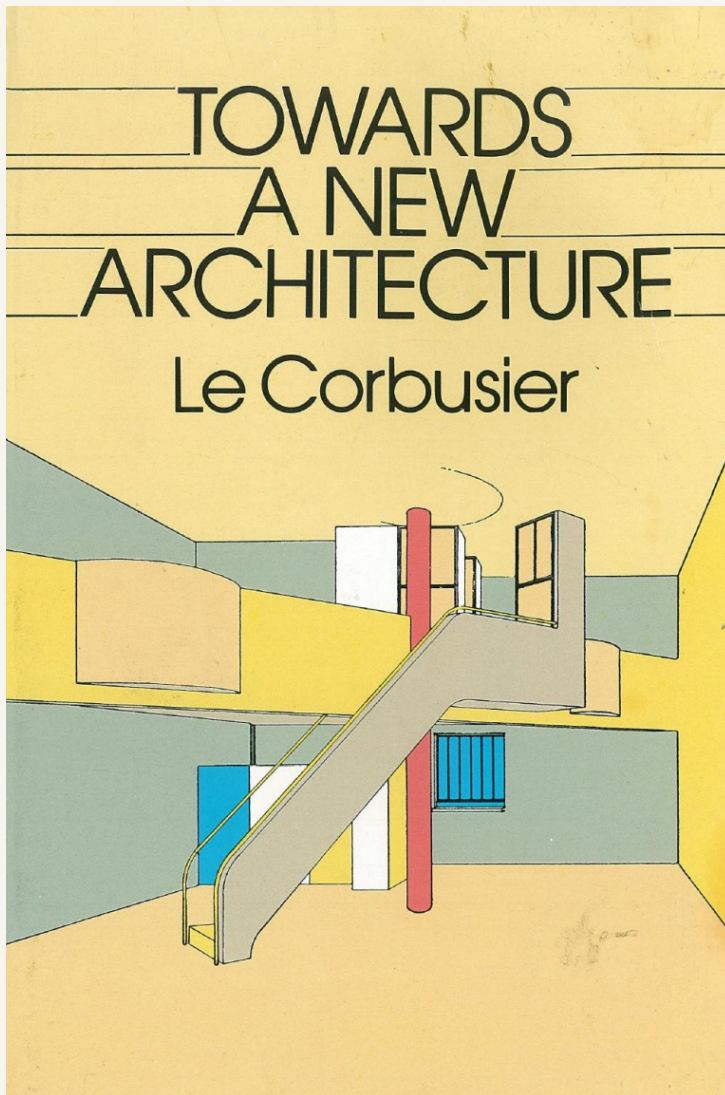
## Late Modern

1955 The New Brutalism  
 1962 Team 10 Primer  
 1964 Universal Structure  
 1964 The Mega-structure  
 1969 Silence and Light  
 1969 Non-Plan  
 1972 Cardboard Architecture  
 1973 Architecture and Utopia  
 1975 What makes me Tick  
 1975 Statement  
 1985 Observations

# [Modern]

# “Towards an New Architecture”

Le Corbusier



1. Primary forms are beautiful forms because they can be clearly appreciated
2. Forced to work in accordance with the strict needs of exactly determined conditions
3. The house is a machine for living in
4. Standards are a matter of logic, analysis and minute study; they are based on a problem which has been well “stated”
5. We must create the mass-production spirit. The spirit of constructing mass-production houses. The spirit of living in mass-production houses. The spirit of conceiving mass-production houses

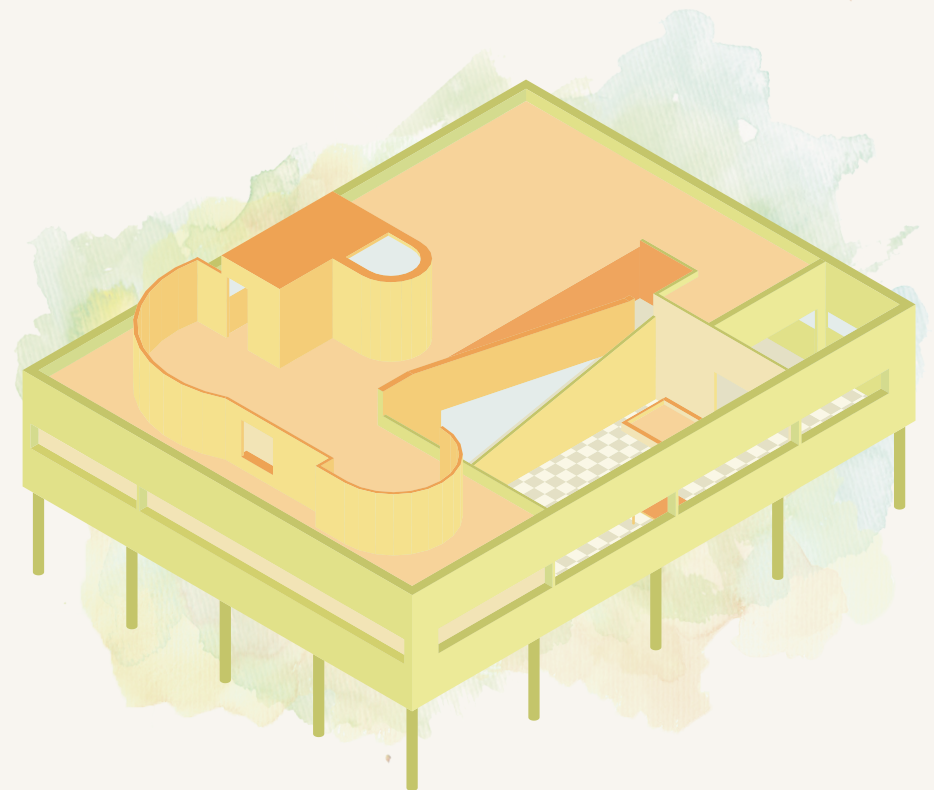
## Historical Context : Between the Wars



# 1923

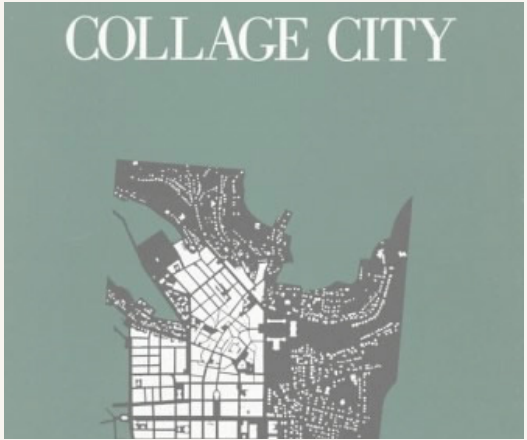
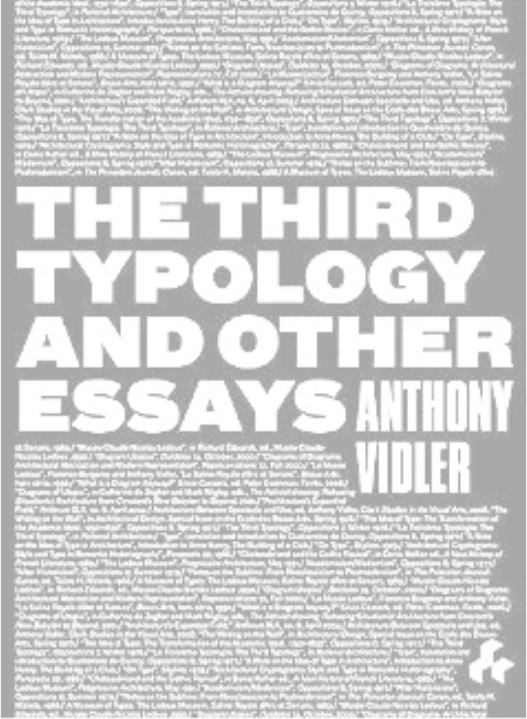
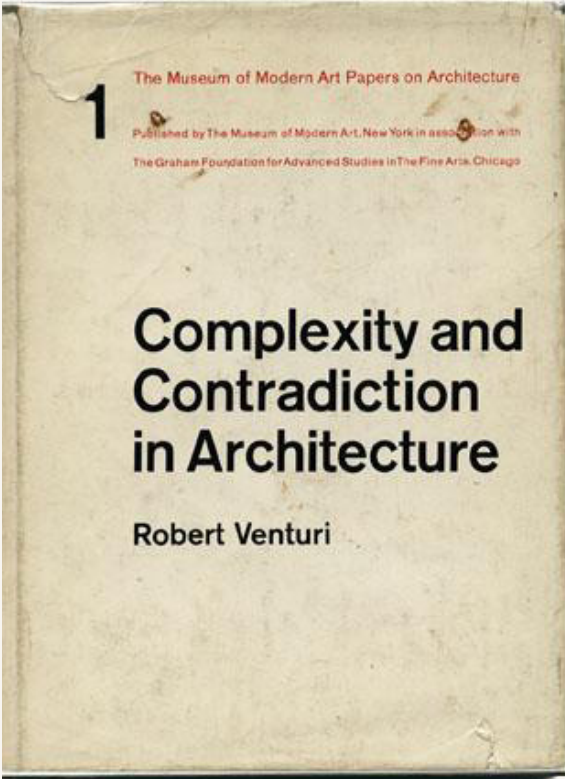
Le Corbusier was well known outside France before 1923 since his programmatic essays appeared in the periodical L'Esprit Nouveau. In 1910, Le Corbusier had worked for a few months with Peter Behrens and knew the work of the first great exhibition of the Deutscher Werkbund in Cologne in 1914. The exhibition ended in a debate between whether standardization or creative individual design was to be the aim of the Werkbund Foundation. By 1917, He had traveled all over Europe, in 1920 he began theorizing about an aesthetic of mass production buildings. In 1923, he published a book form under the title "Vers une Architecture".

Le Corbusier was heavily influenced by problems he saw in industrial cities at the turn of the 20th century. He thought that industrial housing techniques led to crowding, dirtiness, and a lack of a moral landscape. Concerned with where industrial standardization was taking the world, he believed the new mode of living derived from a new spirit in which the aesthetics of mass production was important. He demanded a rebirth of architecture based on function and a new aesthetic based on pure form.



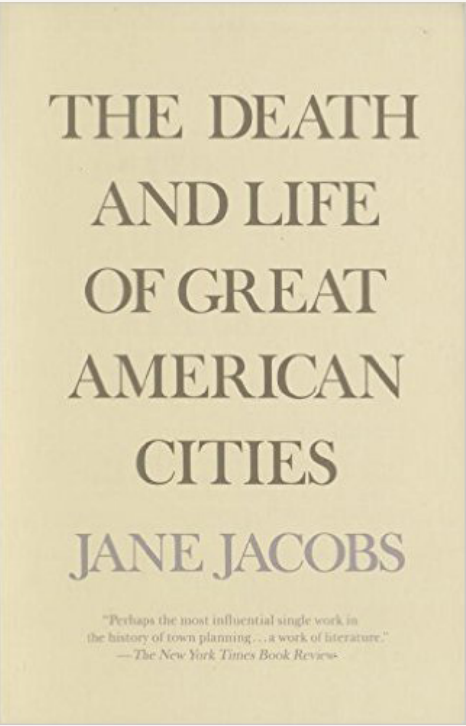
## [Modern]

# The Post Modern Manifestos



## 13 PROPOSITIONS OF POST- MODERN ARCHITECTURE

CHARLES JENCKS



## Historical Context : Cold War

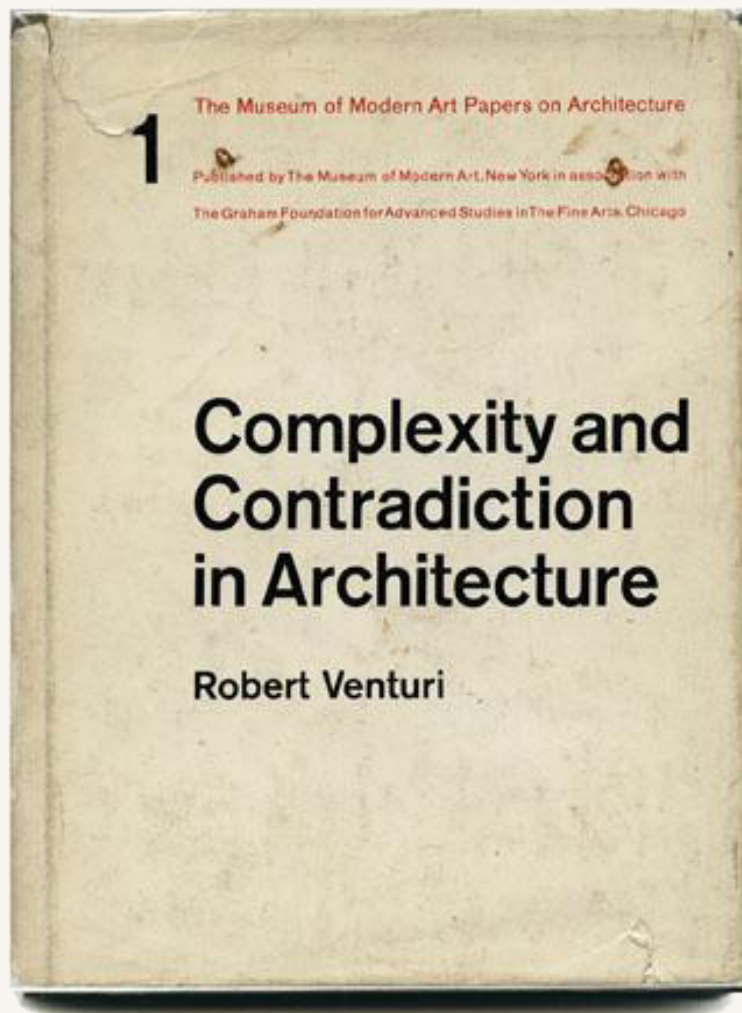
1995 James Stirling  
1960 Kevin Lynch  
1961 N John Lynch  
1961 Jane Jacobs  
1962 Aldo Van Eyck  
1965 Christian Norberg  
1966 Aldo Rossi  
1966 Robert Venturi  
1969 Charles Jencks  
1970 Giancarlo de Carlo  
1972 Charles Jencks  
1972 Robert Venturi  
1975 Joseph Rykwert  
1975 Colin Rowe  
1975 Charles Jencks  
1976 Aldo Rossi  
1977 Kisho Kurokawa  
1978 Anthony Vidler  
1979 Christopher Alexander  
1980 Charles Jencks  
1980 Paolo Portoghesi  
1982 Micheal Graves  
1983 Kenneth Frampton  
1983 Lucien Kroll  
1984 Memphis  
1987 Kisho Kurokawa  
1991 Frank O Gehry  
1991 Eric Owen Moss  
1993 Jeffrey Kipnis  
1996 Arata Isozaki  
1996 Charles Jencks

Le Corbusier as Domestic Architects in 1927 and 1953  
The image of the city  
Supports: An Alternative to Mass Housing  
The Death and Life of Great American Cities  
Team 10 Premier  
Intentions in Architecture  
The architecture of the city  
Complexity and Contradiction in Architecture  
Semiology and Architecture  
Architecture's Public  
Adhocism  
Learning from Las Vegas  
Ornament is no Crime  
Collage City  
The Rise of Post Modern Architecture  
An Analogical Architecture  
Metabolism in Architecture  
The Third Typology  
The Timeless Way of Building  
Towards a Radical Eclecticism  
The End of Prohibitionism  
A Case for Figurative Architecture  
Towards a Critical Regionalism  
The Architecture of Complexity  
The Memphis Idea  
The Philosophy of Symbiosis  
On his own House  
Which Truth Do You Want To Tell  
Towards a new Architecture: Folding  
The Island Nation Aesthetic  
13 Proposition of Post Modern Architecture

# [Post- Modern]

# “Complexity and Contradiction in Architecture”

Robert Venturi



1. Architects can no longer afford to be intimidated by the puritanically moral language of orthodox modern architecture
2. A valid architecture evokes many levels of meaning and combination of focus: its space and its elements become readable and workable in several ways at once
3. The house, simple in scope, complex in purpose if the ambiguities of the contemporary experience. The contrast between the means and the goals of a program are significant
4. By modifying or adding conventional elements to still other conventional elements they can, by a twist of context, gain a maximum of effect through a minimum of means

## Historical Context : Cold War



1966

Robert Venturi has been cited by many for his clever inversion Mies van der Rohe's declaration "less is more", however, Robert Venturi made his most important impression on Western architecture thinking when he published his book "Complexity and Contradiction in Architecture". His polemic book presented one of the most compelling arguments against Modernist functionalism at the time and stimulated the debate that led to the development of Post Modernism

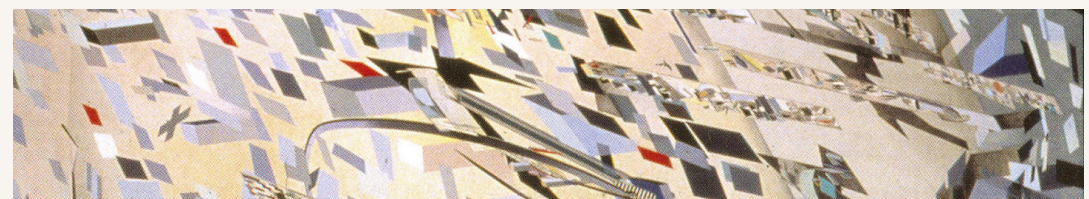
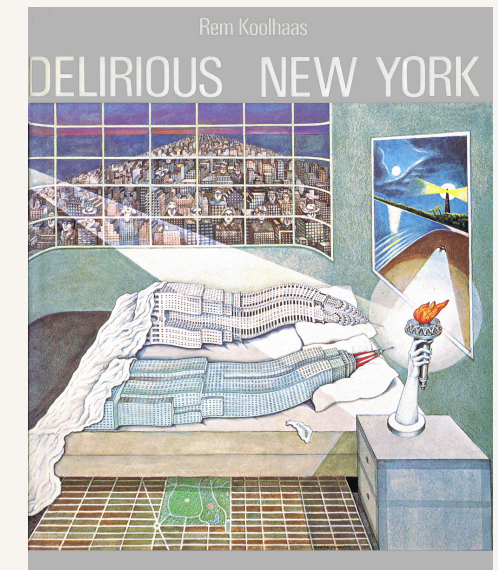
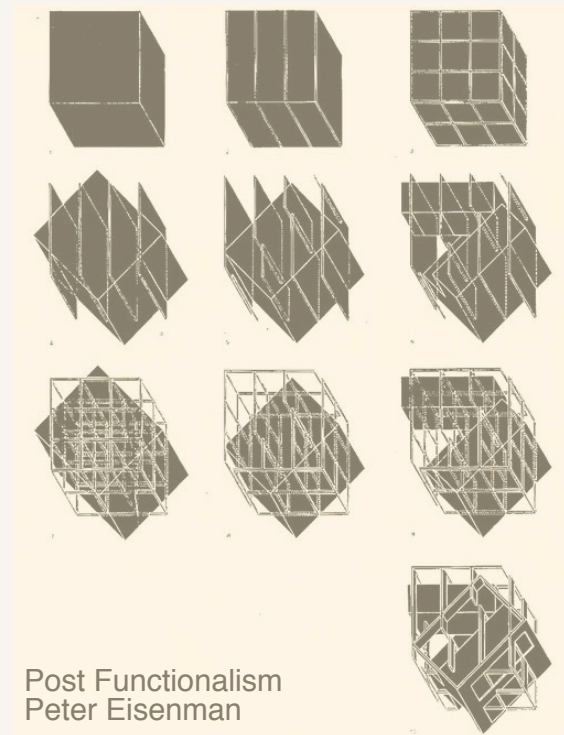
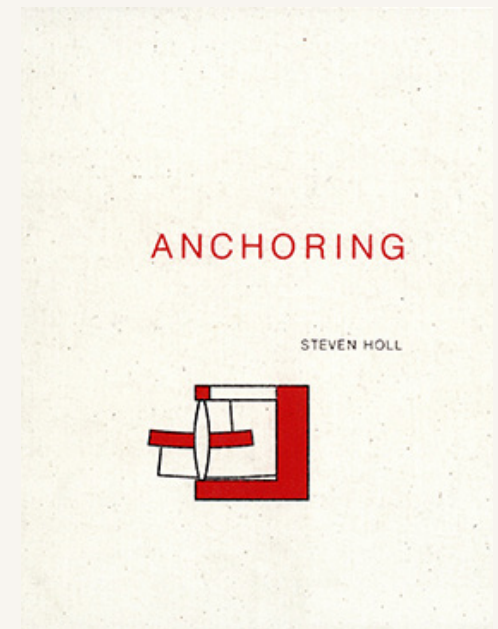
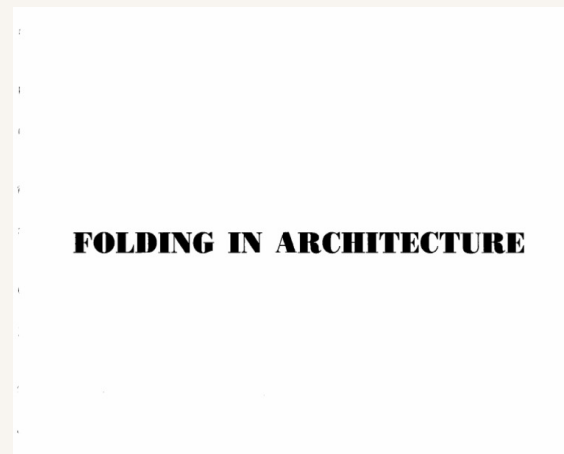
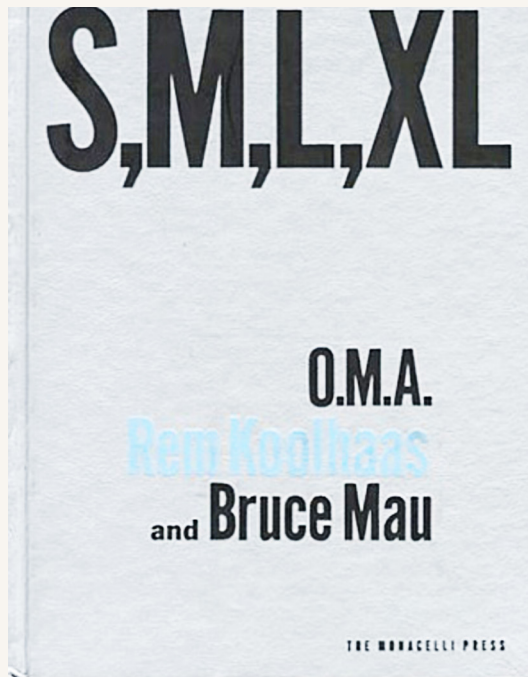
Le Corbusier was heavily influenced by problems he saw in industrial cities at the turn of the 20th century. He thought that industrial housing techniques led to crowding, dirtiness, and a lack of a moral landscape. Concerned with where industrial standardization was taking the world, he believed the new mode of living derived from a new spirit in which the aesthetics of mass production was important. He demanded a rebirth of architecture based on function and a new aesthetic based on pure form.



[Post- Modern]



# The New-Modern Manifestos



## Historical Context : End of the Cold War

1976	Peter Eisenman	Post-Functionalism
1977	Bernard Tschumi	The Pleasure of Architecture
1978	Rem Koolhaas	Delirious New York
1979	Daniel Libeskind	End Space
1980	Bernard Tschumi	The Manhattan Transcripts
1982	Michael Graves	A Case for figurative architecture
1982	Zaha Hadid	Randomness vs Arbitrariness
1983	Zaha Hadid	The Eight-Nine Degree
1984	Peter Eisenman	The end of Classic:
1984	Robert Am Stern	On Style, Classicism and Pedagogy
1986	John Hejduk	Thoughts of an Architecture
1988	Jeffrey Kipnis	Form and Irrationality
1989	Steven Holl	Anchoring
1991	Frank O Gehry	On his own Gehry
1991	Daniel Libeskind	Upside Down X
1991	Tadao Ando	Beyond Horizons in Architecture
1991	Eric Owen Moss	Which Truth do you Want to Tell
1992	Peter Eisenman	Visions' Unfolding: Architecture in the Age of Electronic Media
1993	Will Alsop	Towards an Architecture of Practical Delight
1993	Thom Mayne	Connected Isolation
1993	Lebbeus Woods	Manifesto
1994	Rem Koolhaas	What Ever Happened to Urbanism?
1994	Rem Koolhaas	Bigness: of the Problem at Large

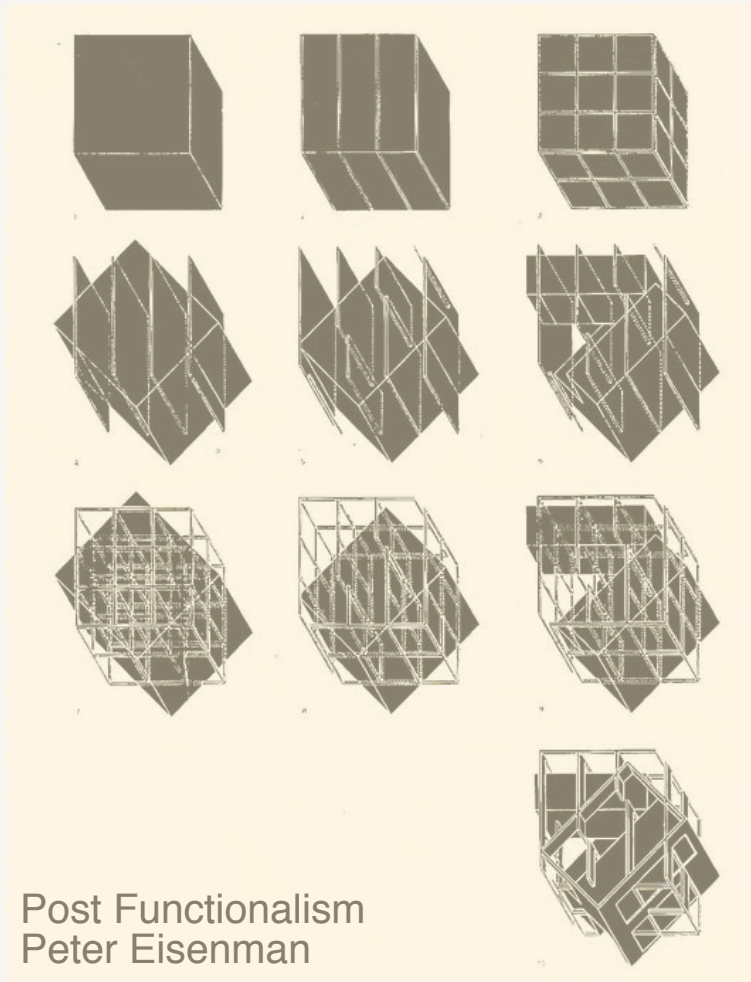
### Paradigm Design

1977	Benot B Mandelbrot	The Fractal Geometry of Nature
1991	Howard Raggatt	Fringe de Cringe
1997	Michael Batty	The Fractal City
1999	Ben Van Berkel	Diagrams
1999	Greg Lynn	Animated Form
1999	MVRDV	Metacity / Datatown
1999	Robert E Somon	Diagrammatic Basis of Contemporary Arch.
2000	West 8	Base, Colonization, Contemplation
2001	Steven Johnson	Emergence
2001	Daniel Liberskind	The Space of Encounter
2001	Bart Lootsma	Architecture in the Second Modernity
2001	Lars Spuybroek	Machining Architecture
2002	Cecil Balmond	Informal
2002	SHOP	Versioning
2004	Zaha Hadid	Explosions, Compressions, Pixelation, Excavations
2004	Charles Jencks	Towards an Iconography of the Present
2004	Rem Koolhaas	Junkspace
2005	Peter Eisenman	The Diagram as a Sopace of Difference

# [New Modern]

# “Post Functionalism”

Peter Eisenman



1. Modern architecture is an obsessional formalism
2. In pre-industrial humanist practice, a balance between form and function could be maintained “because both type and function were invested with idealist view of man’s relationship to his object world,”. This balance, has been fundamentally disrupted with the rise of industrialization, and architecture has become a social art.
3. Architects are stuck following an oversimplified “form follows function” formula.
4. Functionalism is really no more than a late phase of humanism, rather than an alternative to it,”
5. People should not waste so much time worrying whether form follows function (or vice-versa), but should instead allow the two factors to evolve alongside each other and use both to define the evolving form of the built environment.

## Historical Context : End of the Cold War



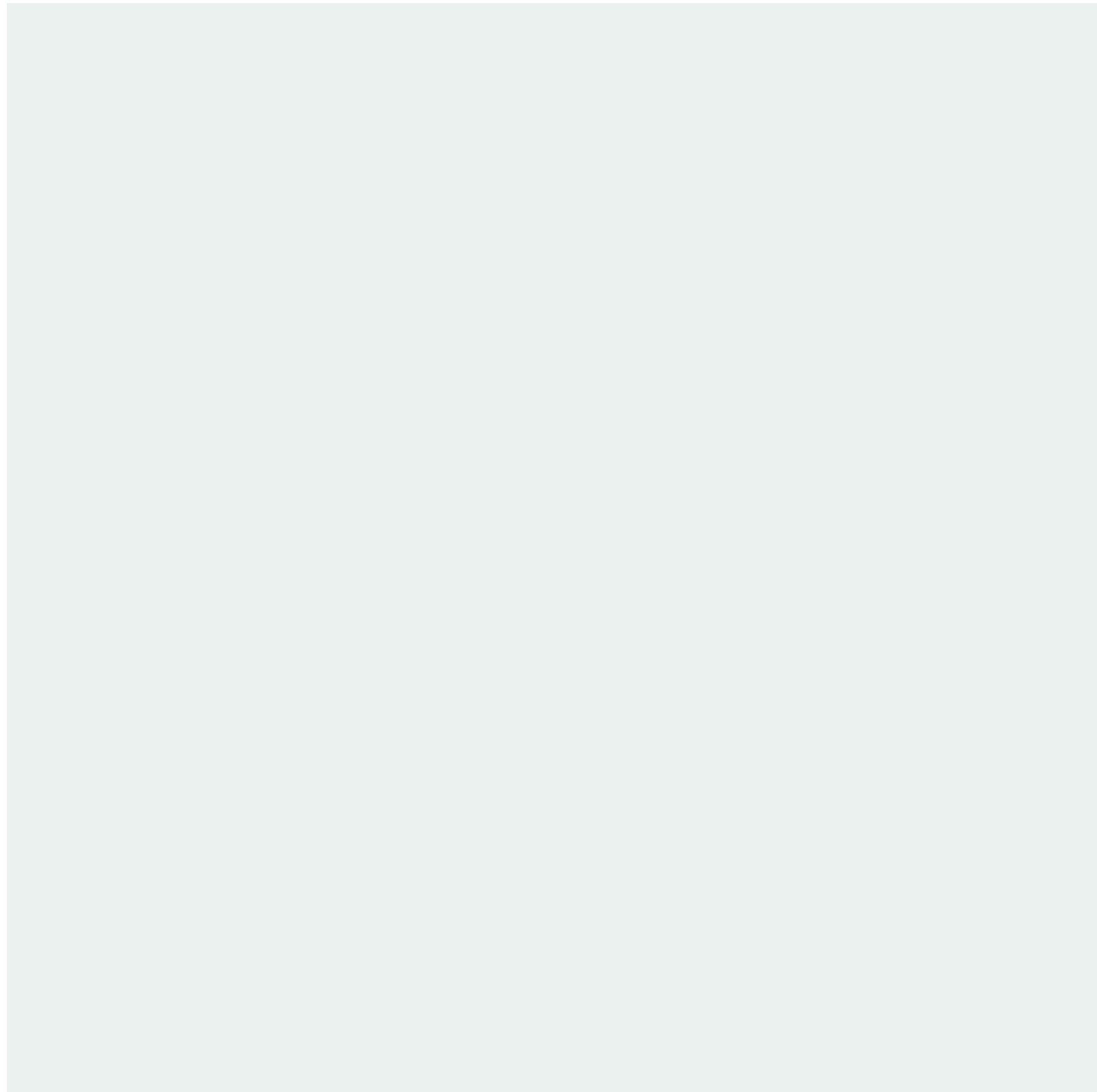
# 1976

Underlying the similarities that draw the New York Five together were forces that only a few years after the publication of “Five Architects” sent them off in very different directions. Applying the ideas of literary and critical theory, Eisenman extended his notion of an autonomous architecture, leading to a new Modernism in which “form is understood as a series of fragments - signs without meaning dependent upon, and without reference to, a more basic condition”.

In 1978, with his project in Cannaregio, Venice, Eisenman changed his theoretical discourse of interiority to exteriority in order to include concept like context, metaphor, history and memory that would better explain the times in which he was living, the results of The Cold War. After the bombings of Hiroshima and Nagasaki and during the onset of The Cold War, the American public began to speculate on the possible effects of an atomic attack. The threat lead to America's decentralization of urban centers. Suburban America did not need deal with an maintaining an efficient, clean, or dense city life.

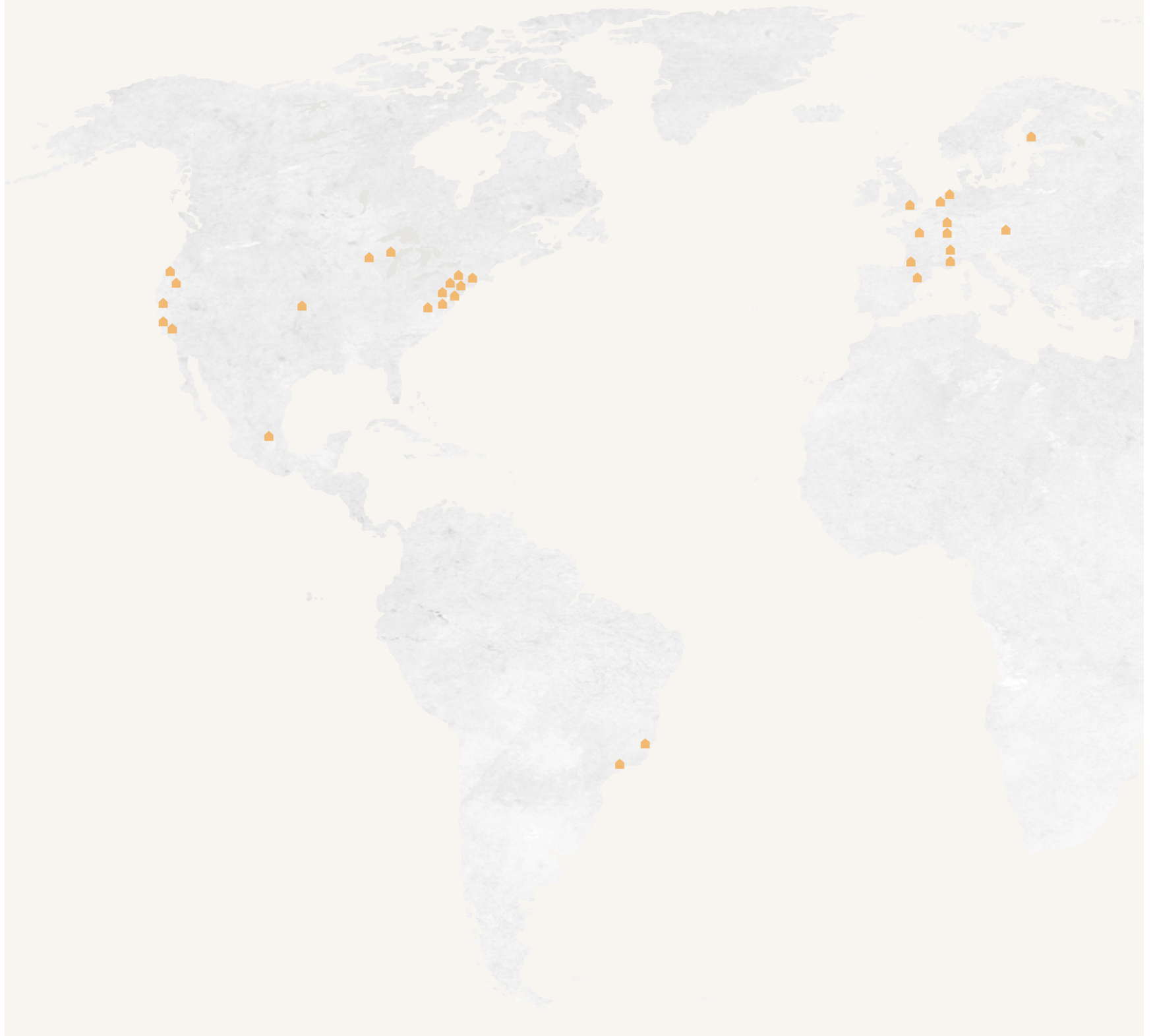


## [New Modern]




# What is an Iconic House?

# The Iconic House



ANA PAOLA HERNANDEZ + DOMENICA VELASCO



***“The residential commission allows one to formulate ideas and develop a set of principles that, one hopes, will inform future work for a long time to come”***

***- Richard Meier***

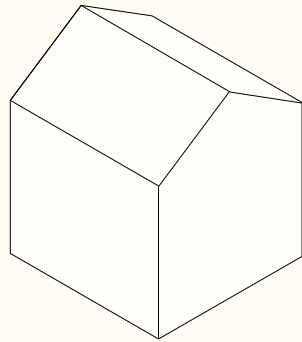
An iconic house becomes part of essential language and shorthand of architecture itself. They are necessary to our knowledge of architecture more widely and of 20th century culture and the great artistic movement that it embraces. Experimental and innovative, they are often revolutionary, questioning the very precepts of what a house should be and do. Their influence has spread beyond their original intent and rippled out into the wider world.

Iconic houses have established a new architecture paradigm or provided a pivotal referring point for a defined architecture or stylistic movement. Their ideas have been key to the development of the way we design and order our homes, based on our constant desires for a fresh and more informal way of living.

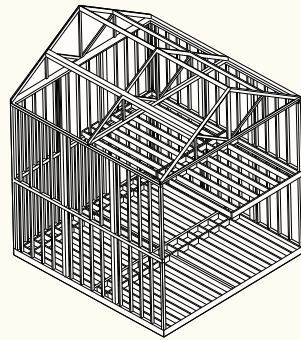


# The History of Dwelling

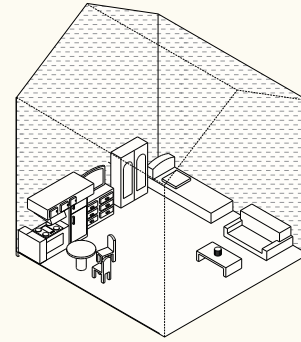
Very early the house became more than a shelter for a primitive man, and almost from the beginning “function” was much more than a physical or utilitarian concept. Shelter is the passive function of the house, then its positive purpose is the creation of an environment best suited to the way people live, a social unit of space.



[Envelope]



[Tectonics]

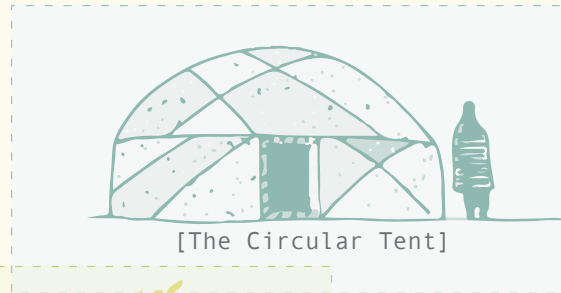


[Social Agenda]

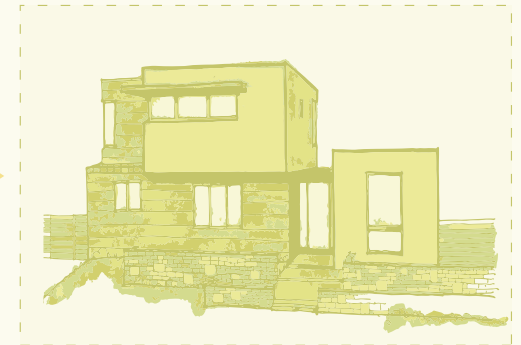
## 1.The Cave



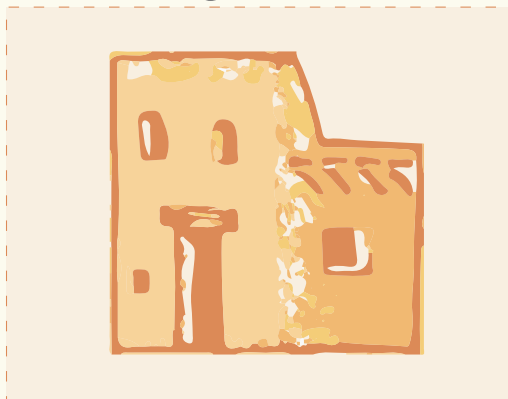
## 2.The Circular Hut



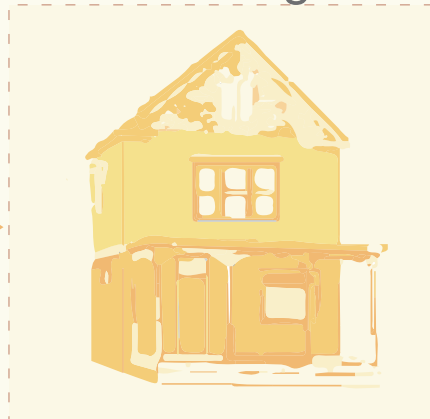
## 5.Modern Free-Standing House



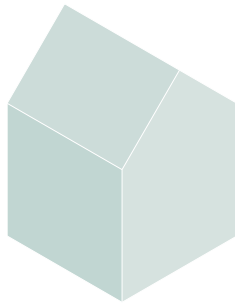
## 3.Rectangular Hut



## 4.Traditional Free-Standing House

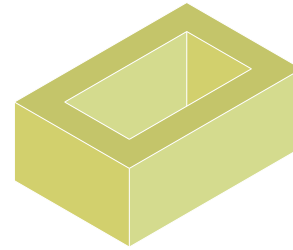


# The Four Basic Images



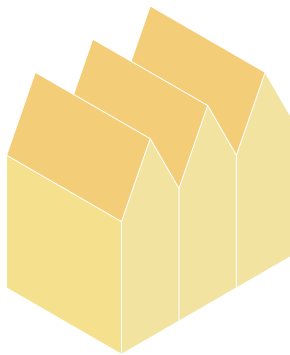
The Free Standing House  
[Venacular]

Warms our hearts because of its close visual connection with our earth and with nature.



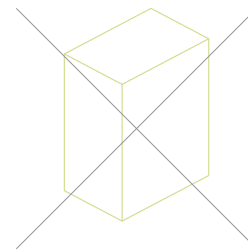
The Courtyard House  
[Greek House]

The whole house is focused inwards towards privacy, the house turns its back to the outside world.



The Row House  
[Early Urban House]

The whole house is focused inwards towards privacy, the house turns its back to the outside world.



The Multi-story Apartment  
[The High-rise Apartment]

“The house is to be as private and isolated as possible, with a clear separation; even children living in tall apartments block draw houses in this way.”



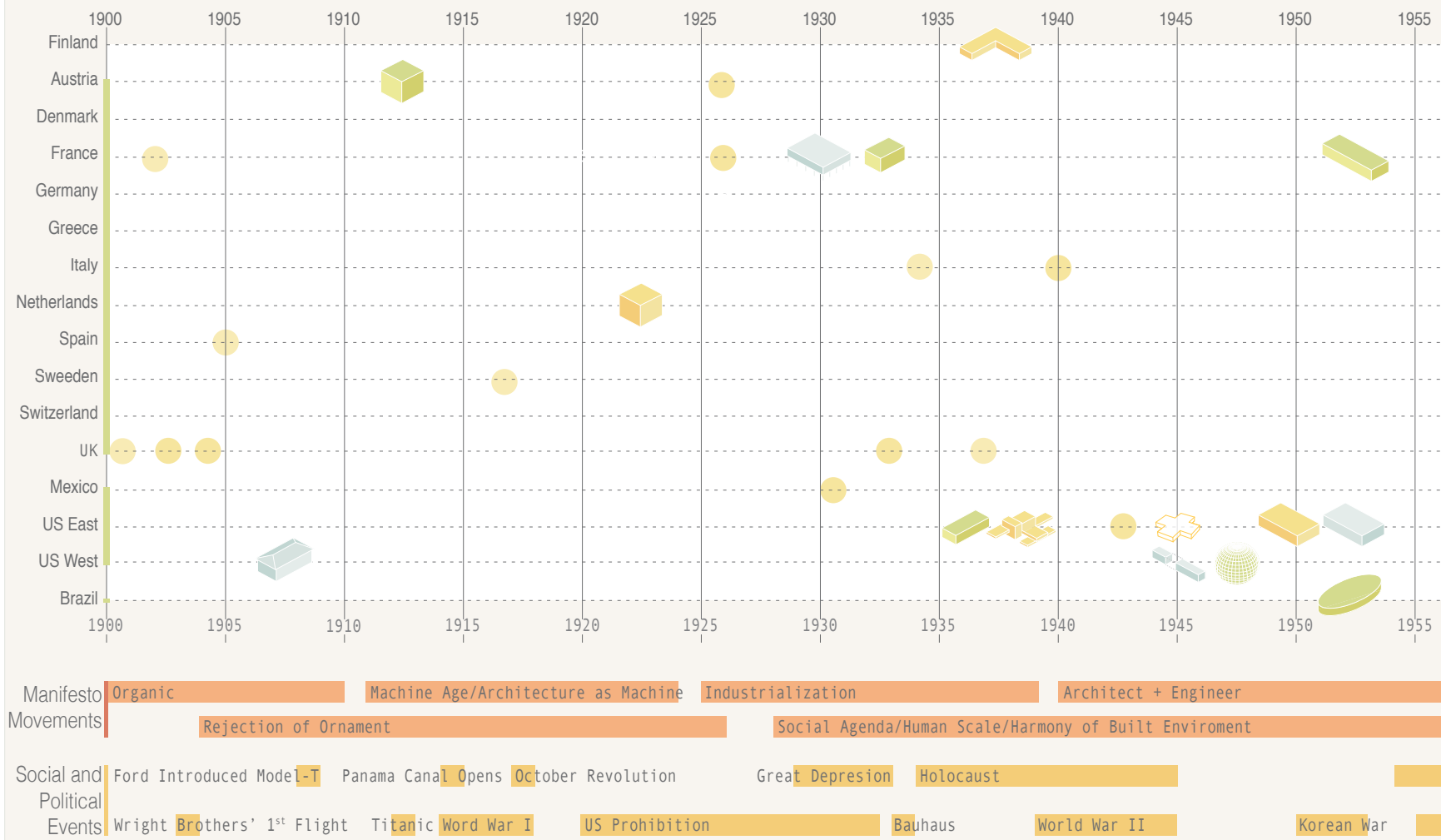
***“The house has served as a test bed of design experimentation, the place where architects have sought to create new forms and to offer new domestic lifestyles.”.***

***- Dominic Bradbury***

These four “images” refer to the preconceptions about houses which people have in their individual and collective minds. These are of interest because they exert substantial influence on the kind of houses that actually are built.

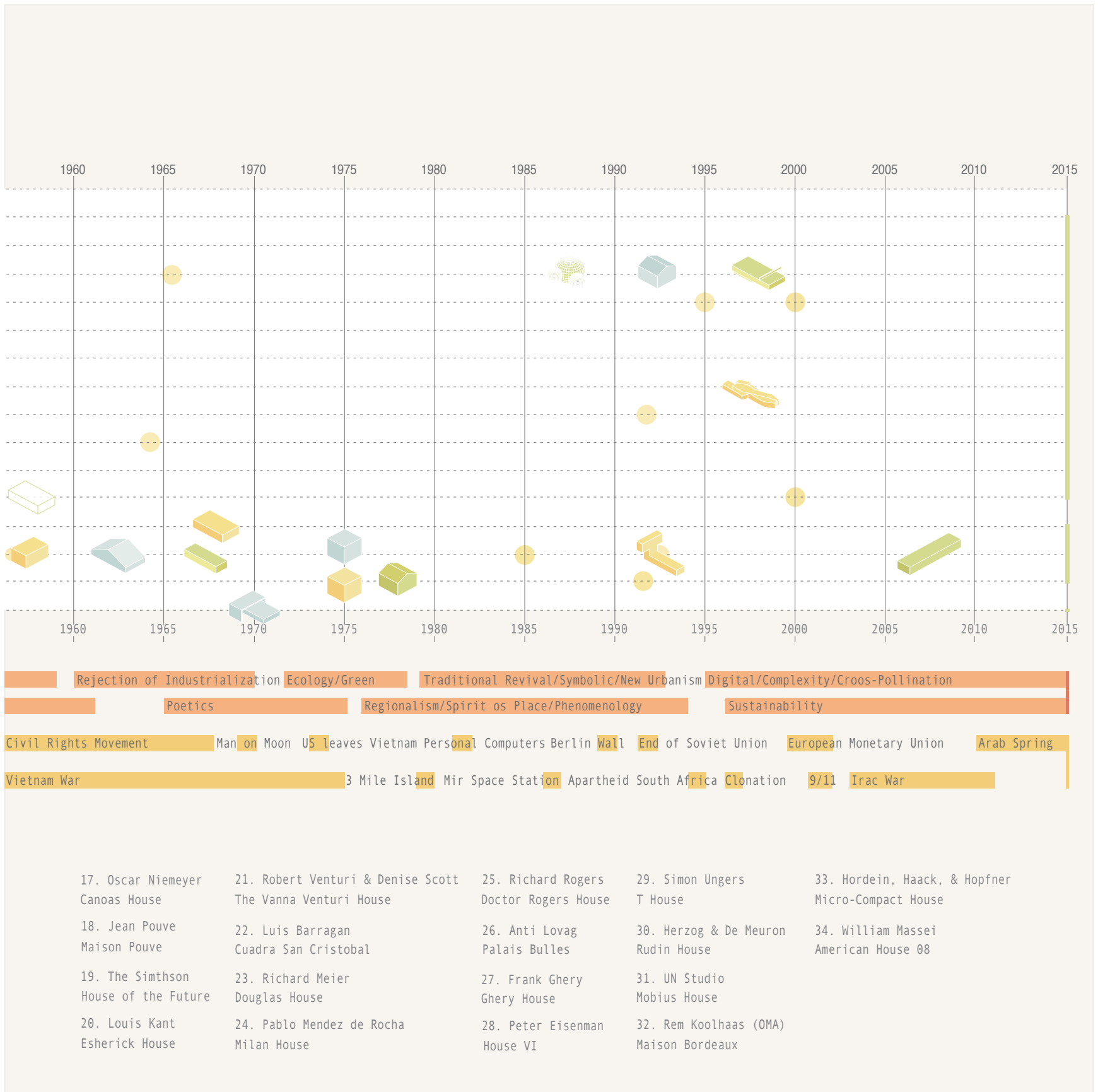
# Iconic House + Historical Context

● Iconic House    🏠 Analysed Iconic Houses



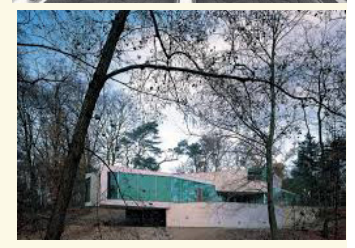
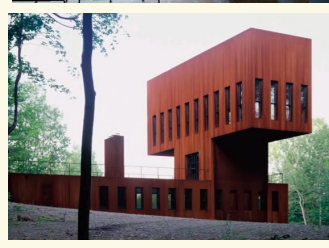
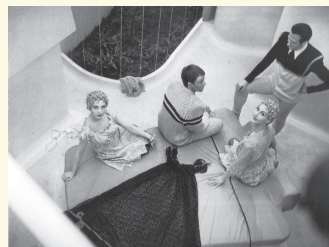
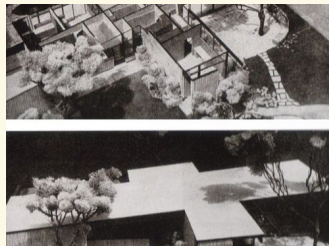
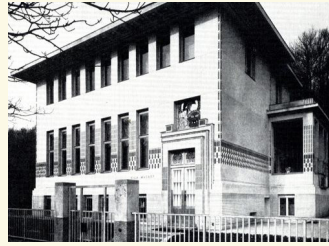
## Iconic House

1. Gorfried Semper  
The Caribbean Hut
2. Antoni Gaudi  
Palau Guell
3. Greene and Greene  
The Gamble House
4. Otto Wagner  
Villa Wagner II
5. Rudolf M. Steiner  
House Schindler
6. Geriit Rietveld  
Rietveld Schröder House
7. Le Corbusier  
Villa Savoye
8. Pierre Chareau  
Maison de Verre
9. Walter Groupis  
Groupis House
10. Frank Lloyd Wright  
Falling Water
11. Alvar Aalto  
Villa Mairea
12. Charles & Ray Eames  
Case study House 8
13. Richard Neutra  
Study House 6 "Omega House"
14. Richard B. Fuller  
Wichita House
15. Philip Johnson  
The Glass House
16. Mies Van Der Roh  
Farnsworth House

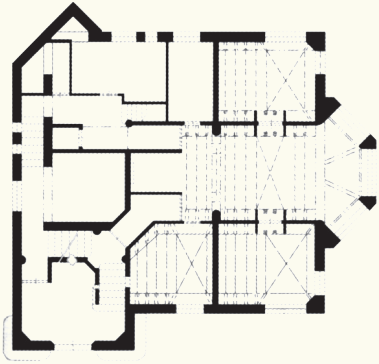




# 35 Iconic Houses

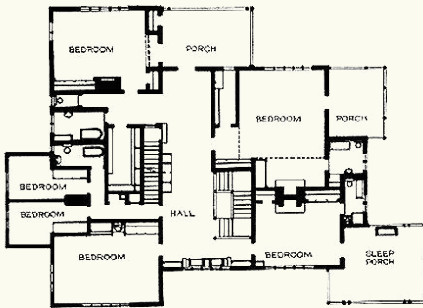






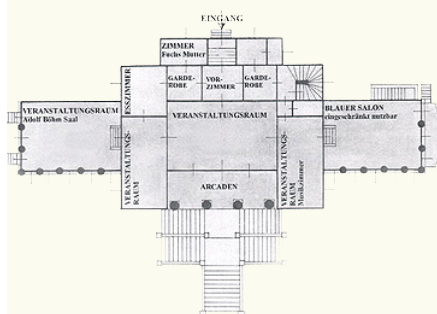
### 1905 - Villa Bellesguard Barcelona, Spain Antonio Gaudi

Gaudi's most powerful single family house, it is instantly recognized through its fused Neo-Gothic and Art Nouveau ideas within on distinctive style. Drawing from nature and history, Gaudi created a typically flamboyant statement based around a cubed form reaching up to a sculpted and crenellated roof-line containing the attic level plus a slim viewing tower.



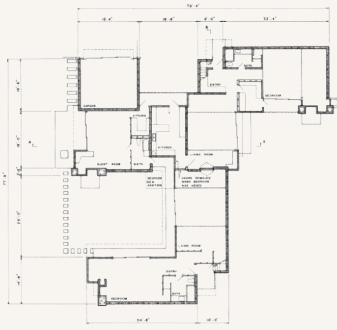
### 1908 - The Gamble House Greene and Greene California, USA

Craftsmanship and detailing were key. The aim was to create a house that was both aligned with the landscape and at the same time expertly crafted with exquisite finishes. The Greene's were advocates of the arts and crafts approach that on one hand emphasized the quality and beauty of craft and original invention and on the other harboured a suspicion of industrialization and mass production. The Greene's naturally found beauty in the part but they were consciously seeking to invent a distinctly 20th century style of American architecture, one that connected to nature and elevated the beauty of natural materials but also endeavoured to embrace modernity and modern domesticity.



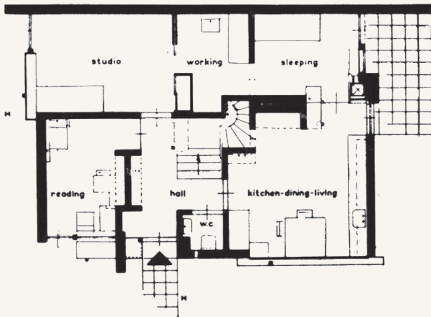
### 1912 - Villa Wagner II Vienna, Austria Otto Wagner

Otto Wagner's work pushed towards a more disciplined architectural language, with less reliance on ornament and a greater emphasis on form, function, materials and rationality. Villa Wagner II, a summer villa for the Wagner family reflects the architect's fascination with the possibilities of new materials and methods of construction, employing reinforced concrete, sheets of glass, and aluminium. In the inside Wagner designed a prototyped multifunctional space to serve as living and dining room. This key room was an early expression of the move away from the highly formal and traditional floor plan of spaces rigidly delineated according to function.



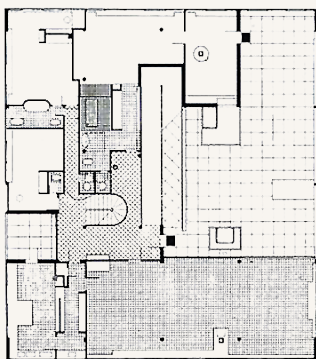
### **1922 - Schindler House** **California, USA** **Rudolf Schindler**

The Schindler House was the first truly modern house in America, breaking with all traditions and laying new principles of architecture and design. Even some elements such as the outdoor sleeping platforms seem radical today. The basic idea was to give each person his own room – instead of the usual distribution, to make most of the cooking right on the table, making it more of a social camp fire affair, than the disagreeable burden to one member of the family. The building was extraordinary, both social and architecturally. It gave each individual their own private space, zoned according to the arrangement of the furniture, but it also provided areas where all 4 inhabitants could come together. Breaking with convention, the house was in a sense all about liberation, engineering individual freedom, social interaction by choice and connections to the natural world.



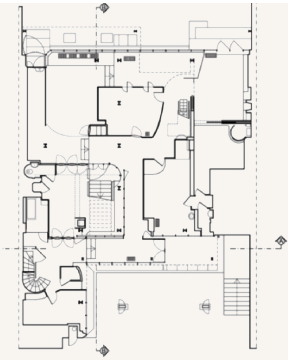
### **1924 - Rietveld Schröder House** **Utrecht, Netherlands** **Gerrit Rietveld**

The Schröder House came to define the Dutch avant-garde. The rendered brick and timber house constituted a break with tradition in terms of form and structure, but it was also spatially radical, copying imaginatively with restrictive planning codes and Schröder's exacting requirements. Rietveld encouraged an active engagement with the flexible, adaptable space, creating sliding partitions to open out or separate the whole of the upper floor. The house is also the most powerful architectural manifesto statement of De Stijl, promoting a fresh modernity based on geometric abstract form, through the use of primary shapes and colors.



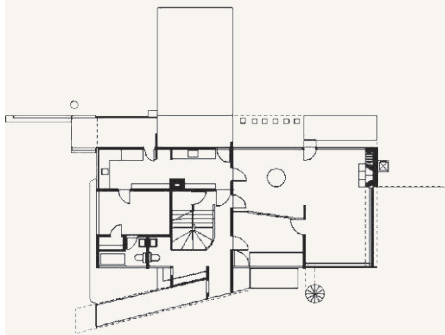
### **1931 - Villa Savoye** **Poissy, France** **Le Corbusier**

Villa Savoye was the culmination of a series of Parisian villas developed by Le Corbusier in the 1920's many in association with his cousin Pierre Jeanneret. Villa Savoye was the ultimate expression of the purist villa and embedded Le Corbusier's five points towards a new architecture, with its supporting pilotis, roof garden, open plan, horizontal strip windows and free facade. The imaginative circulation patterns, dissolution of boundaries between outdoor and indoors, all created a rich sense of promenade, with discoveries to be made as one moves through the building. Towards the end of his career, Le Corbusier said "to make the family sacred, to make a temple of the family home".



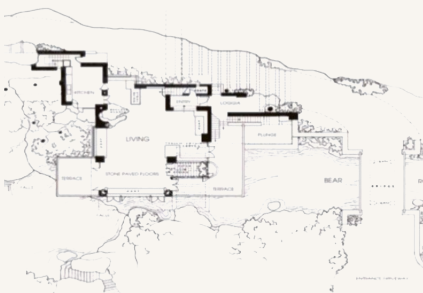
**1932 - Maison de Verre**  
**Paris, France**  
**Pierre Chareau**

The translucent house was an architect's dream for decades before Philip Johnson's Glass House or Mies van der Rohe Farnsworth House of the late 1940's/50's. The first to achieve this was Pierre Chareau in Maison de Verre. The glass brick facade allows light to filter. Most of the furniture is custom made designed to fit and work specifically for the clients and the house.



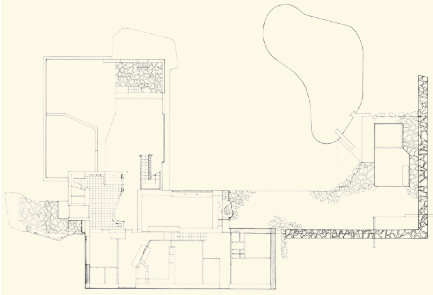
**1938 - Gropius House**  
**Massachusetts, USA**  
**Walter Gropius**

Craftsmanship and detailing were key. The aim was to create a house that was both aligned with the landscape and at the same time expertly crafted with exquisite finishes. The Greene's were advocates of the arts and crafts approach that on one hand emphasized the quality and beauty of craft and original invention and on the other harboured a suspicion of industrialization and mass production. The Greene's naturally found beauty in the past but they were consciously seeking to invent a distinctly 20th century style of American architecture, one that connected to nature and elevated the beauty of natural materials but also endeavoured to embrace modernity and modern domesticity.



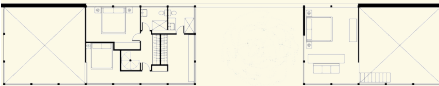
**1939 - Fallingwater**  
**Frank Lloyd Wright**  
**Philadelphia, USA**

"When organic architecture is properly carried out, no landscape is ever outraged by it but is always developed by it" At fallingwater, Wright's romantic attentiveness to site and landscape and his ideas of an organic, holistic architecture reached new heights. Fallingwater goes against Neo-Classical country houses that are offensive and imposing on the landscape.



**1939 - Villa Mairea**  
**Noormarkku, Finland**  
**Alvar Aalto**

Villa Mairea presents a warmer, softer version of modernism allied to natural materials and a woodland setting, while also making his move away from the limits of functionalism. The house was to be a luxury villa for a new, forwards thinking generation. Aalto specially designed many elements like the door handles and tea trolley. The sliding windows made the house more flexible, but was specially tailored to the owner's needs. It is a house which remind us that the modernist house can be a place of great beauty, pleasure, comfort and sensuality, as well as an ode to function and geometry.



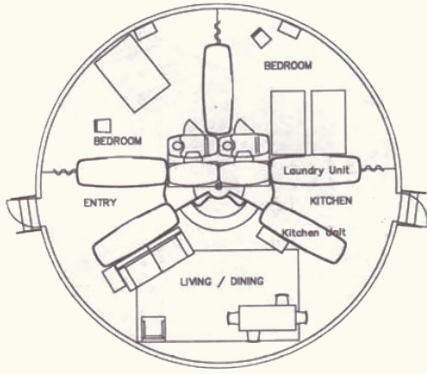
**1945 - Study House 8**  
**Los Angeles, USA**  
**Charles and Ray Eames**

Study House 8 is one of the great international prototypes for largely prefabricated home, easily assembled from a it of factory produced parts. The Eames believed that a contemporary house in theory could be both affordable and easily available in the post war era through industrial methods of production. For the Eames the house was a constant source of pleasure, often evolving and changing. The house proves that prefabricated techniques do not have to compromise or loss aesthetics and textural power.



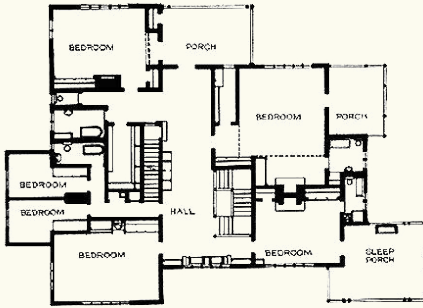
**1945 - Study House 6, The Omega House**  
**Unbuilt**  
**Richard Neutra**

In 1945, Omega House was a revelation, a modest family house turned inside out; it offered a cruciform plan extrovertly oriented to the brightly lit Southern Californian landscape. The house "clean lines, common-sense convenience and liberating openness of style with the warm overtones of home." On one arm of the cross is a demonstrative, high-ceilinged living space for entertaining that opens onto a large paved outdoor area, effectively bringing the outdoors in. There's the secluded master bedroom at the end of the next arm, and then an enclosed space for children's bedrooms. The final arm contains the kitchen and spaces for informal dining. The plan allowed for a small house to express sophisticated splits between public and private, adult and child, day and night, activity and rest.



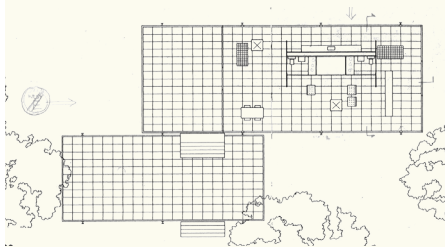
### **1947 - Wachita House** **Kansas, USA** **Richard B Fuller**

Richard B Fuller was a man well ahead of his time, and is today cited as a key influence. He achieved his greatest impact with his patented geodesic dome, his work in prefabricated modular architecture - ground-breaking in approach, and a key marker in the evolution of the concept of a factory-produced home suited to mass production - that continues to obsess the discipline today. Wachita House is a fully functioning prototype, with a circular aerodynamic design and living spaces arranged around a central service core. Today the prototype is housed in the Henry Ford Museum, Michigan as a monument to a visionary designed who truly wanted to change the world and the way we live.



### **1949 - The Glass House** **Connecticut, USA** **Philip Johnson**

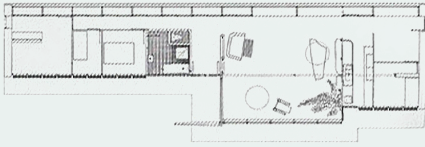
Philip Johnson created a peerless example of substance born out of simplicity and restraint. It overlooks the landscape of trees and lake spread out below it, the house is much a viewing platform as a home. The glass house was however, only one part of a campus of structures, serving as Johnson put it as a visual diary of his shifting approach to architecture. The glass house was mirrored by the nearby brick house. While the steel framed glass house was open and transparent, the brick house was enclosed and mysterious in purpose. The estate later included a series of contemporary sculptures, a subterranean painting gallery, a sculpture gallery, a library/studio and a lake pavilion.



### **1951 - Farnsworth House** **Illinois, USA** **Mies van der Rohe**

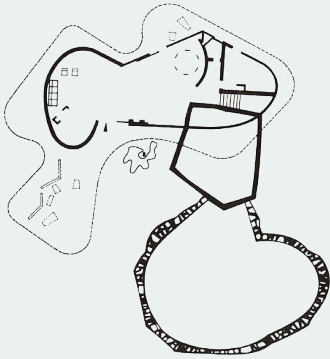
The Farnsworth House was designed on the ideas of a floating room and an open fluid free plan. It was a revolutionary house that departed within any context especially the American home-building. The frame of the house is created by a series of lightweight steel columns that support both the raised floor slab and the flat ceiling, allowing for floor to ceiling glass on all sides. The house created a prototypical floor plan of lightly zoned yet uninterrupted space, which fed into many later building and helped pioneer the shift to open plan. It continues to influence the contemporary consciousness, shaping the form and function of new generation of houses.





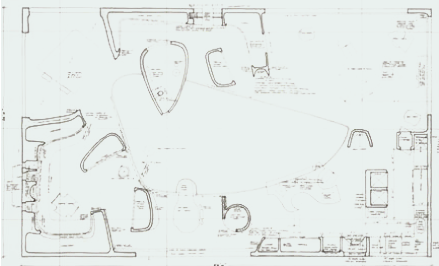
**1954 - Maison Prouve**  
**Nancy, France**  
**Jean Prouve**

Jean Prouve is best known for his experimental work in prefabricated housing and innovative structural building systems. Prouve produced various prototypes for his experiments with futuristic, mass produced housing schemes and ground-breaking structural solutions, mainly in steel and aluminium. Rather than the mass produced homes of Prouve's ambitious imagination, it was the Maison Prouve - this ingenious, singular home which itself made use of redundant components once destined for mass production, that was to become the great iconic showcase for its creator's talents. Today, he has become a legendary avant-garde figure for the current generation of high tech architects who are on one hand pushing the boundaries of engineering and form and on the other hand rediscovering the potential of prefabrication.



**1954 - Canoas House**  
**Rio de Janeiro, Brazil**  
**Oscar Niemeyer**

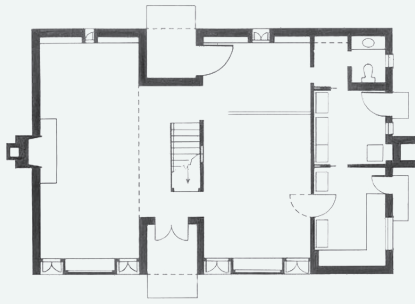
Oscar Niemeyer's house has an incredibly dynamic form and powerful structure, especially since it was conceived long before computer aided design. This seductive form of architecture has played a large part in forming the image of the progressive modern. In his own house, he combined a love for fluid forms with a great sensitivity to site and nature.



**1956 - House of the Future**  
**Unbuilt**  
**Peter and Alison Smithson**

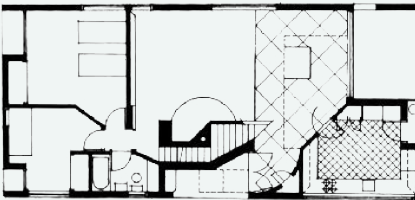
This work of Alison and Peter Smithson is an example of the search for the two architects of the liberalizing promise of mass mobility, whose attainment wanted exalt with appropriate architectural framework. The idea of the house of the future is clear and simple, is intended for a young couple without children. It was designed as part of an urban setting and high density compact, hence has no garden, feature conventional houses outside the big cities, but in return all living spaces were built around a small courtyard with a view to heaven. In the House of the Future no rooms, spaces are formed by sliding walls or cupboards that not only serve to store personal effects, sometimes hidden inside a shower regulated allowing hot air dry after bathing, and contain a sunlamp. This way of dividing the rooms makes the house can change their distribution according to the taste or the needs of their residents, creating organic forms that allow the rooms flow into each other.





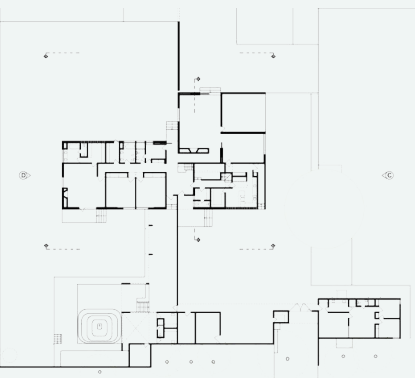
**1961 - Esherick House**  
**Philadelphia, USA**  
**Louis Kahn**

The Esherick House was designed after Louis Kahn pivotal period in Rome in the early 1950's, where his visits to classical sites cemented his ideas of an architecture of modern monumentality. The building is made of concrete blocks coated in stucco, while the - timber frames of the large recessed front windows offer a different texture. The interior spaces are highly crafted, suggesting a strong arts and craft influence. Kahn's influence is seen in Robert Venturi how once worked for him, as well as other later architectures such as Tadao Ando and Mario Botta. His house combined monumentality and elegance, as well as a sensitivity to site and need, ergonomics and craft.



**1964 - Vanna Venturi House**  
**Philadelphia, USA**  
**Robert Venturi**

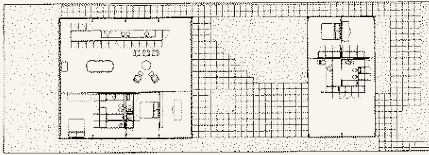
In Vanna Venturi House, Robert Venturi attempted to step out from the shadow of Modernist dogma and draw in a rich variety of themes, ideas and symbols from the broader spectrum of architectural history. The design integrated a wealth of experimental ideas in what is, at heart, a modest house. From the outside, an initial impression of strong geometric symmetry is purposefully subverted by the irregular pattern of the windows, the asymmetrical entry porch, the off center chimney, and so on.



**1968 - Cuadra San Cristobal**  
**Mexico City, Mexico**  
**Luis Barragan**

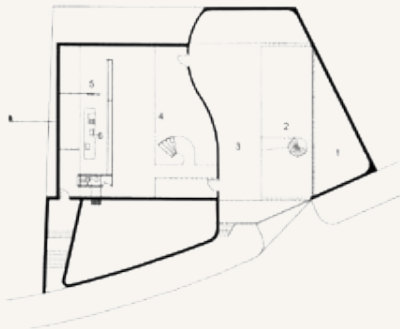
For Luis Barragan, the romantic, the poetic and the artistic were key values of architecture. Words of beauty, inspiration, magic, enchantment as well as concepts are serenity, silence and intimacy are seen in his work. Even Though his work is rooted in modernism, it was deeply rooted in the history, culture and art of Mexico. In Cuadra San Cristobal, he was able to combine what might be considered a minimalist approach with an imaginative response to shade and light, color and texture, water and landscape in such a way as to suggest a richness and romance.

**1969 - Doctor Roger's House**  
**London, England**  
**Richard Rogers**



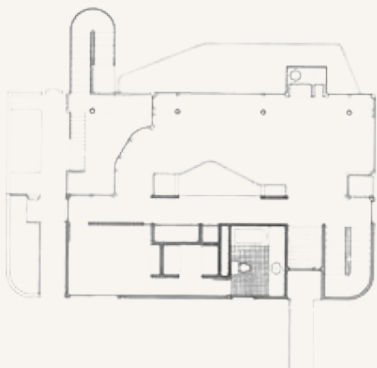
The house for Richard Roger's parents consisted of a simple exposed steel frame, with a high degree of transparency provided by blanks of steel walls, surrounding the sites boundaries, are made of prefabricated panels of aluminium and plastic, bounded together by neoprene. Inside the house is highly flexible and largely open-plan, with any partition being movable. The exposed frame and fixed elements, such as the kitchen are painted with vivid tones. The idea was that the house could easily grow and change.

**1970 - Milan House**  
**Sao Paulo, Brazil**  
**Pablo Mendes de Rocha**



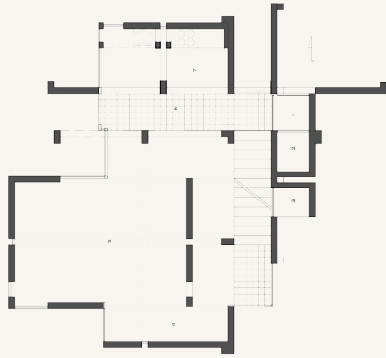
The work of Pablo Mendes de Rocha is rich with grand gestures on a monumental, some might say heroic, scale. His structures tend to become abstract sculptures, with a raw and industrial quality enlivened by giant beams, towering columns, vast windows or monolithic walls. Often the great slabs of his buildings appear to float impossibly. On a domestic scale, Mila House seems alienating and intense, recalling factory floors and warehouse stores. Yet the spaces also have a sense of openness, impactful engineering with minimalistic finishes.

**1973 - Douglas House**  
**Richard Meier**  
**Michigan, USA**



With the Douglas house, one sees a direct line between the open, light, pure and precise spaces of the home and those similar qualities played out in much larger, more ambitious terms in Meier's later work.

Beyond that, such crisp and sophisticated Meier houses, bathed in sunlight and opening like a lens on top their environment, have had an international impact and have been shorthand reference points for a wave of imitators. Meier maintains the fireplace and its flues are placed right at the front of the house, the fireplace anchors the living room, and the flue stacks is transformed into funnel like cylinders that climb the front elevation.



**1975 - House VI**  
**Connecticut, USA**  
**Peter Eisenman**

Peter Eisenman is an architect who has made a career out of challenging convention preconception and traditions. However, when it comes to the house, the most fundamental and functional of buildings, Eisenman's practice has exposed him to a flurry of controversy. Through the owners and the architect's experience on House VI, it is clear that the house was an undoubtedly pioneering building full of richly applied theory that turned Modernist assumptions of space, form and function upside down, it was also a challenging and often impractical space to which to live.



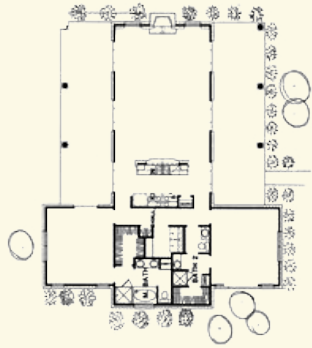
**1978 - Gehry House**  
**California, USA**  
**Frank Gehry**

Gehry and his wife bought a two story timber-framed house in a corner of a Santa Monica street. The pink painted house was unremarkable similar to many others in the area. Gehry's radical reinvention involved extending the building and partly covering it with a new and unusual skin. He remodelled the old house to the north and east with outer layers or corrugated metal sheeting. These new walls, standing at irregular angles and tiles, continued beyond the house to partly enclose a private courtyard, while two glass cubes linked between the old house and the new coat. The result is essentially a house within a house. The Gehry house touched on key themes of the architect, a sculpted building expressed in raw materials and the idea of dynamic movement suggested by the new interventions" irregular and fluid forms.



**1989 - Palais Bulles**  
**Antti Lovag**  
**Cannes, France**

Lovag was a pioneer of a futuristic form of organic architecture, mostly associated with the 60's and 70's, which refused to be limited by the right angle. Instead it sought inspiration from the natural world. His house was part of a total philosophy of living that argues that, ergonomically curves create the most comfortable homes. "Instead of constructing with prefabricated sheet, I experimented with frameworks that could bend and change, that way forms could move again". The Palais Bulles is the ultimate expression of an idealistic, futuristic strand of 20th century organic architecture, which has fed into the concern of how architecture lives and learns from the environment, the landscape and nature.



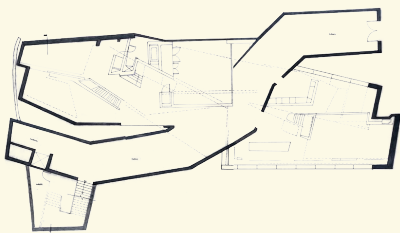
**1992 - T House**  
**New York, USA**  
**Simon Ungers**

The relationship between art, architecture and home is a complex one, and never more so than when it comes to a house that is as much sculpted artwork as living space. The house fits into a strand of late 20th century, artistically fueled architecture that has since pushed abstraction to new levels, questioning the edge that form follows function and pushing into new realms of creative expression. No one sees the power of abstraction and sculpted minimalism in the domestic architecture more than Simon Ungers.



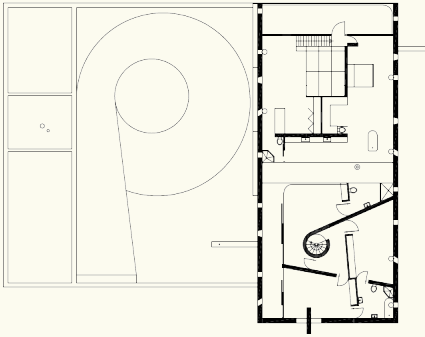
**1997 - Rudin House**  
**Haut Rhin, France**  
**Herzog and De Meuron**

Here, Herzog and De Meuron set themselves the task of building a small house that would stand for the quintessential distillation of the world “house”, a child’s crayon drawing, irreducible to anything more simple, direct and honest, and set it on a pedestal to emphasize its iconic qualities. In the Rudin House, they used concrete, however they have continued to experiment with patterns, material and textures woven into the façades and fabric of their buildings. The Rudin House proves that powerful themes, ideas and images can be created in the most domestic and modest of contexts



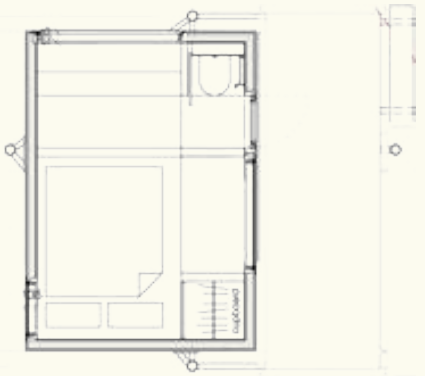
**1998 - Mobius House**  
**Het Gooi, Netherlands**  
**UN Studio**

As a unique home, the Mobius house fulfils the ambitious of a new architecture form, while also meeting the need and living patterns of the clients. The mobius strip, that twisted double looped is the guiding idea for the circulation roots and thence the structure of the house. As an experimental building it has proved pivotal in the development of UN Studio while being emblematic of a new wave of dynamic forms within contemporary architecture.



## 1998 Maison Bordeaux Bordeaux, France Rem Koolhaas

Rem Koolhaas Bordeaux house is in a sense futuristic but also grounded in an intimately considered response to the needs of his clients. Koolhaas most sensitive and surprising move was to allow his client the freedom he wanted, but by placing dedicated spaces on one level, but by putting an open, elevating platform right in the heart of the building. This platform can easily access any of the three floors, and also double as a study and office unit. Rem Koolhaas has placed himself as the most radical architect of his generation, constantly pushing the boundaries of form and engineering within increasing futuristic structures.



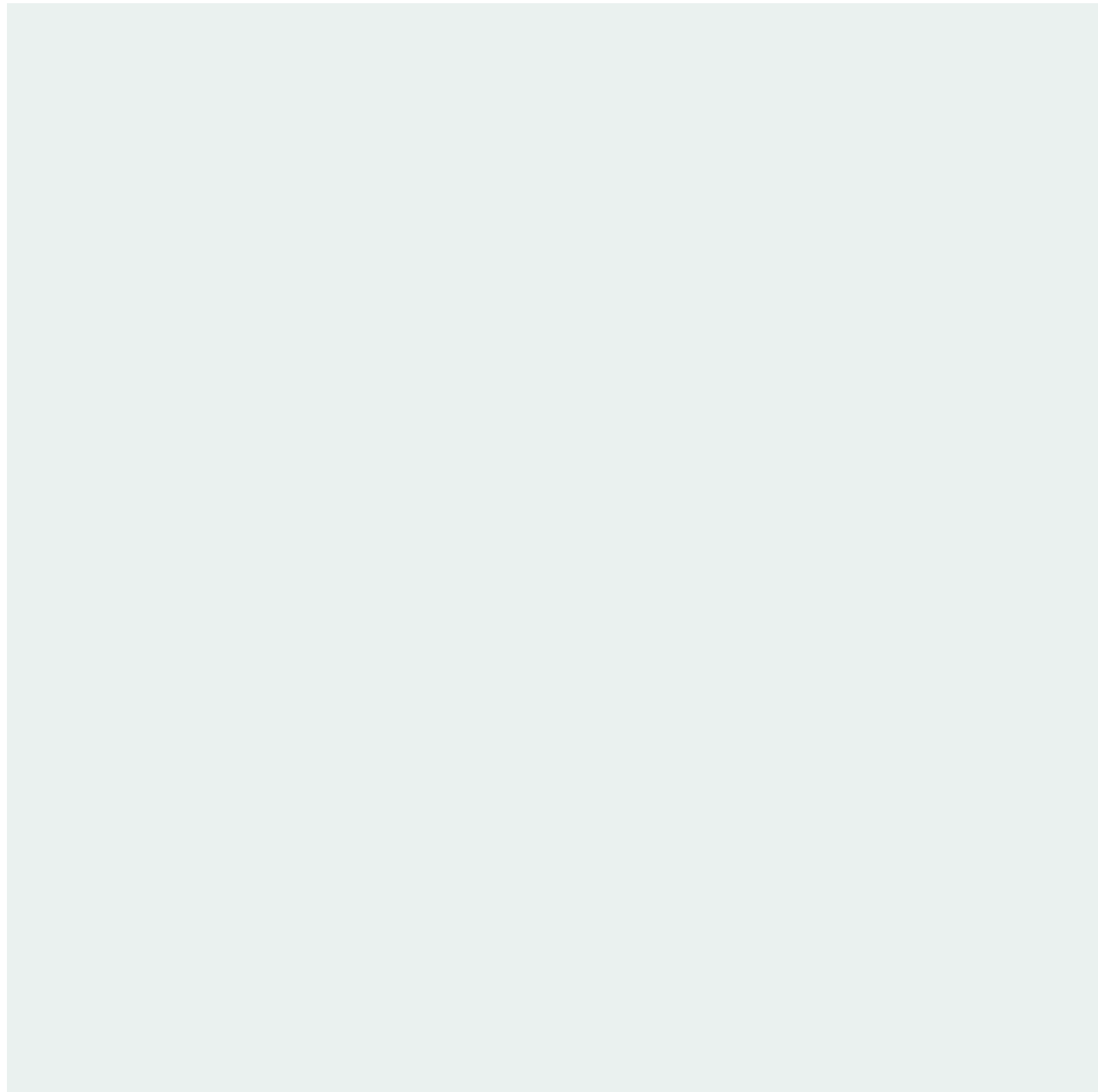
## 2005 - Micro-Compact House Various Location Hordein, Haack, & Hopfner

In recent years, the modular prefab has seen a great revival of interest. They are projects that try to balance the possibilities of factory production with easy adaptability so that designs can be tailor-made for individual clients. Architects tend to repeat the space standard of the past in prefabrication and that is a fundamental error, in Hordeins opinion. Spaces must fit like a glove with integrated furniture and state of the art technology. Their micro compact house has helped promote the ideas of prefabrication, suggesting that prefab home has a real part to play, both architecturally and socially.



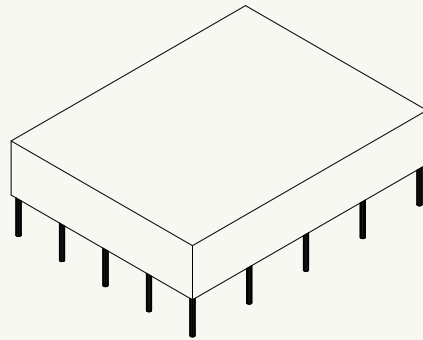
## 2008 - American House 08 Michigan Usa

Art object or machine for living in Architect William Massie's personal prefab project takes the mass out of mass customization to create a one-of-a-kind wonder. Milling technologies at various scales helped give the house its unique textures and spaces. The result is as much a demonstration piece of domestic construction techniques as it is a place to live. For Massie, creating this "transportable" house proved inspirational. "It is the culmination of everything—the digital technology, the prefabrication techniques, and more formal architecture—that I have brought to my designs," At first, all he did was erect the steel frame. Abandoning the standard practice of deciding a house's layout before construction. Massie was determined to use the new software technology (Auto-cad) in the construction process itself, not merely as a design tool.



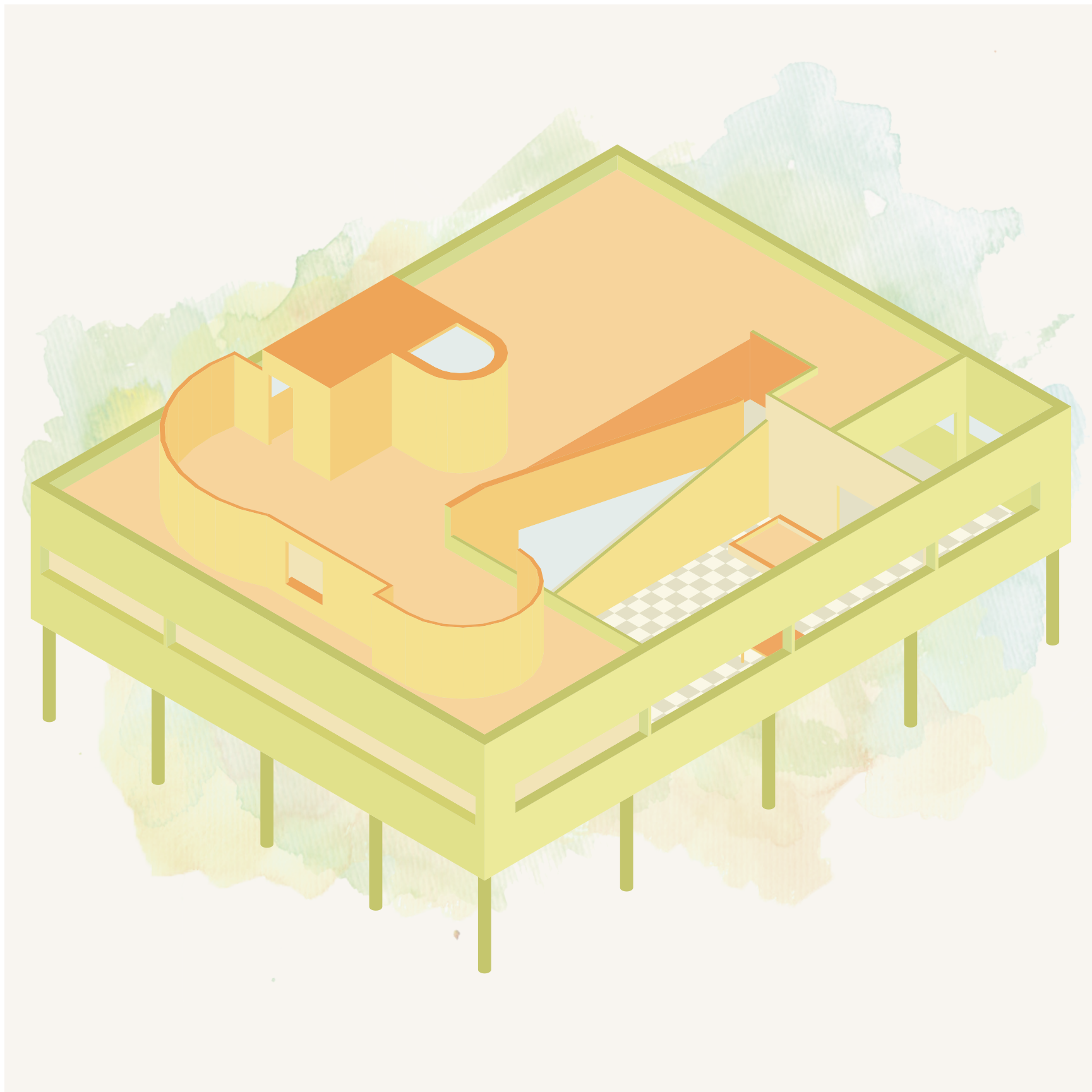


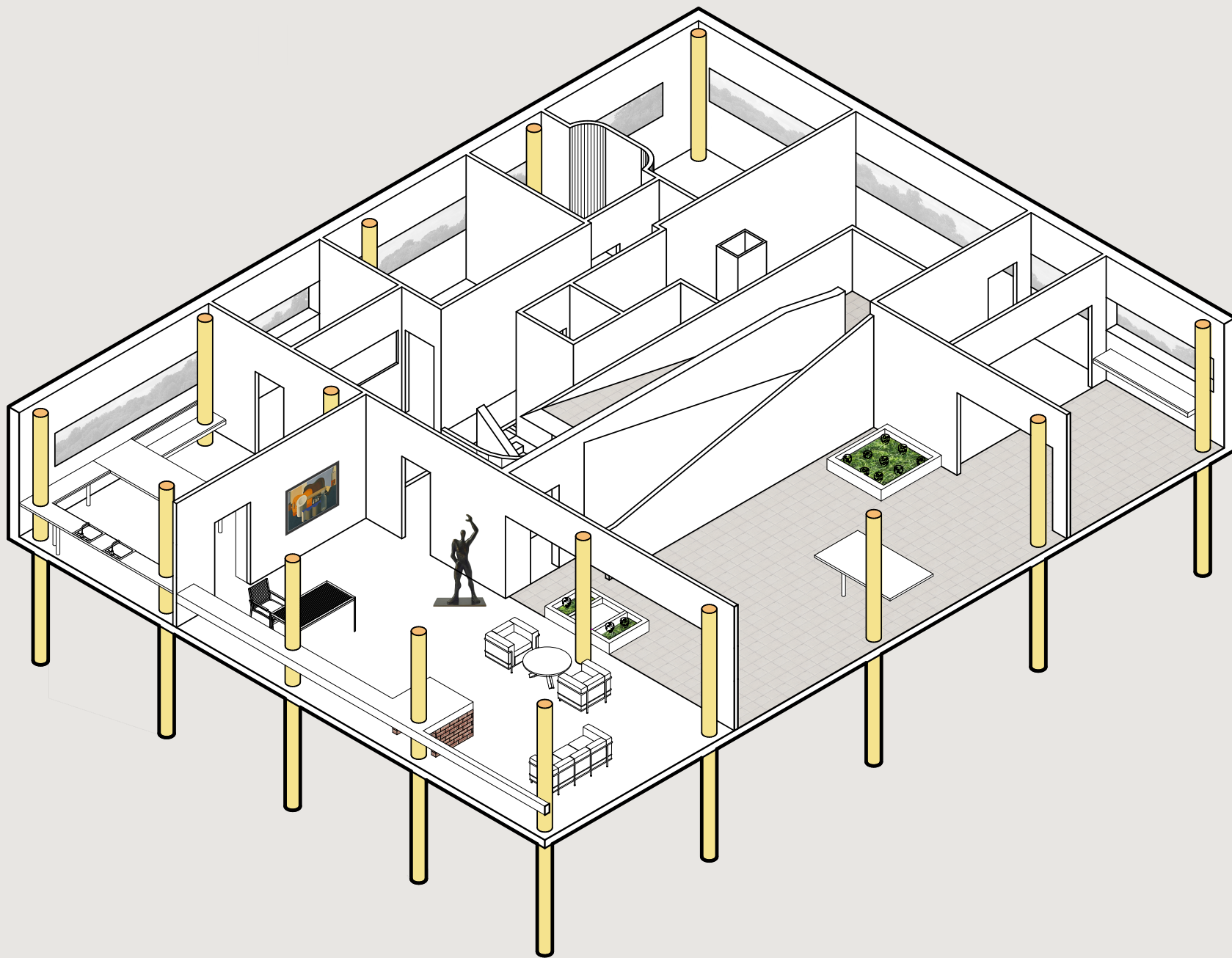
# Key Concepts in 20<sup>th</sup> Century House

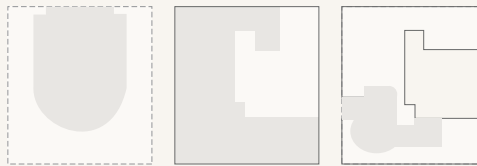


## Villa Savoye

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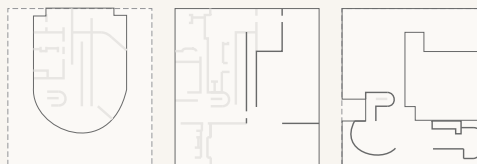




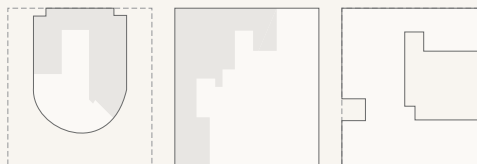
Indoor Outdoor Relation



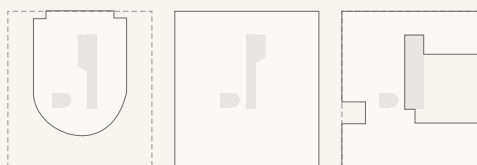
Structure Analysis



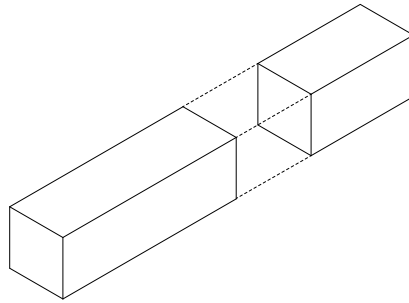
Exterior-Interior Walls



Public - Private Spaces



Vertical Circulation

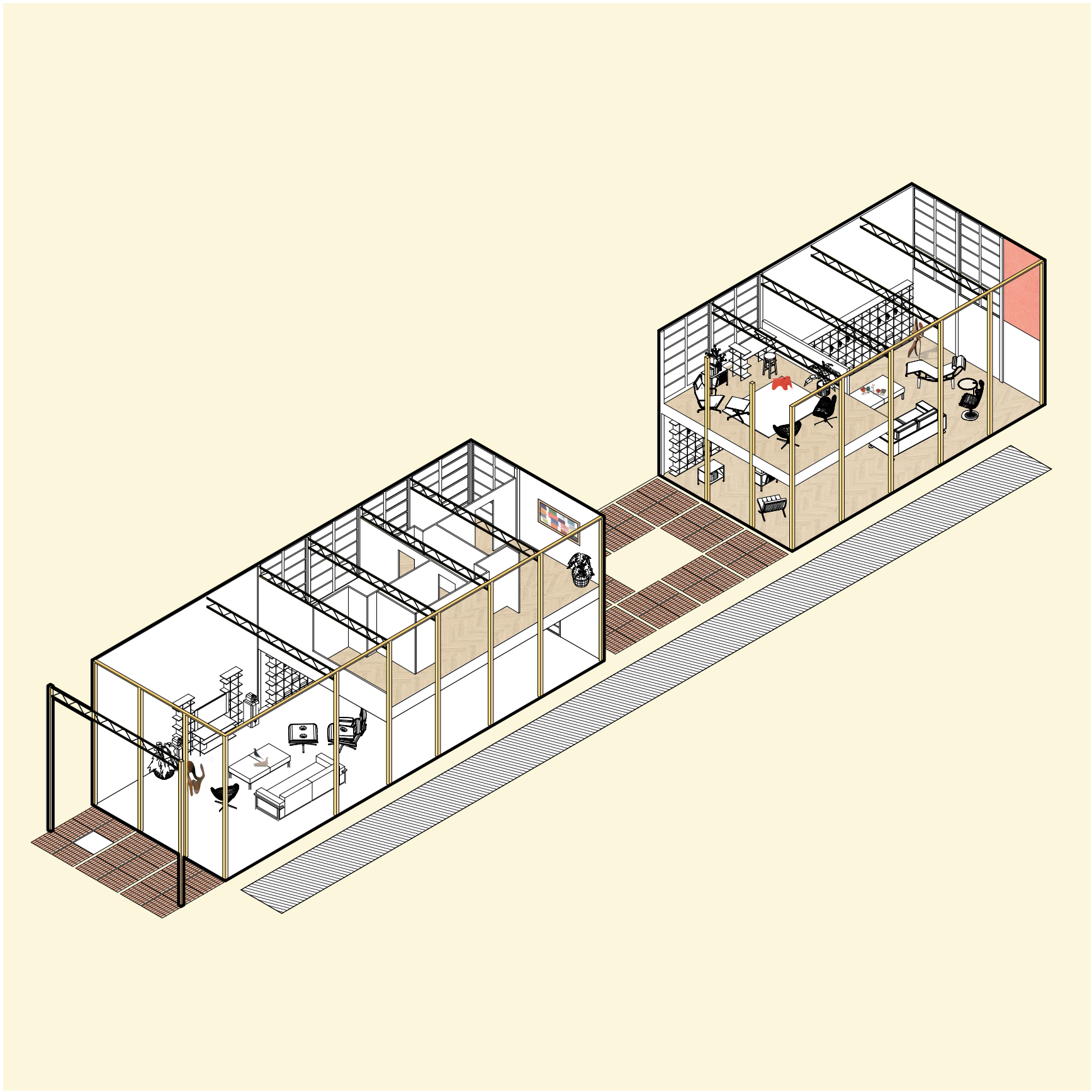


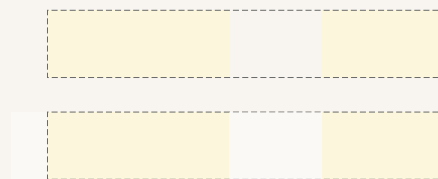
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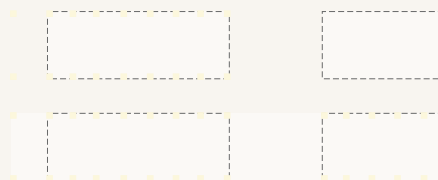




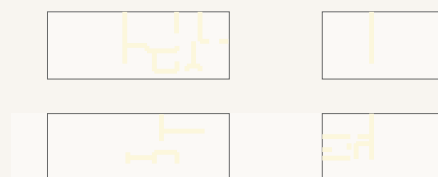




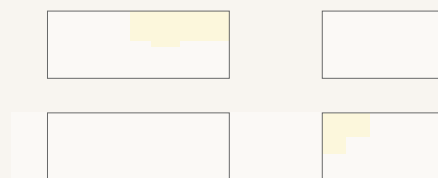
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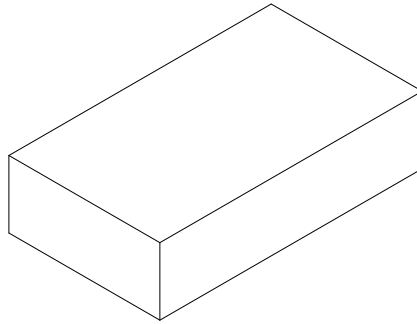
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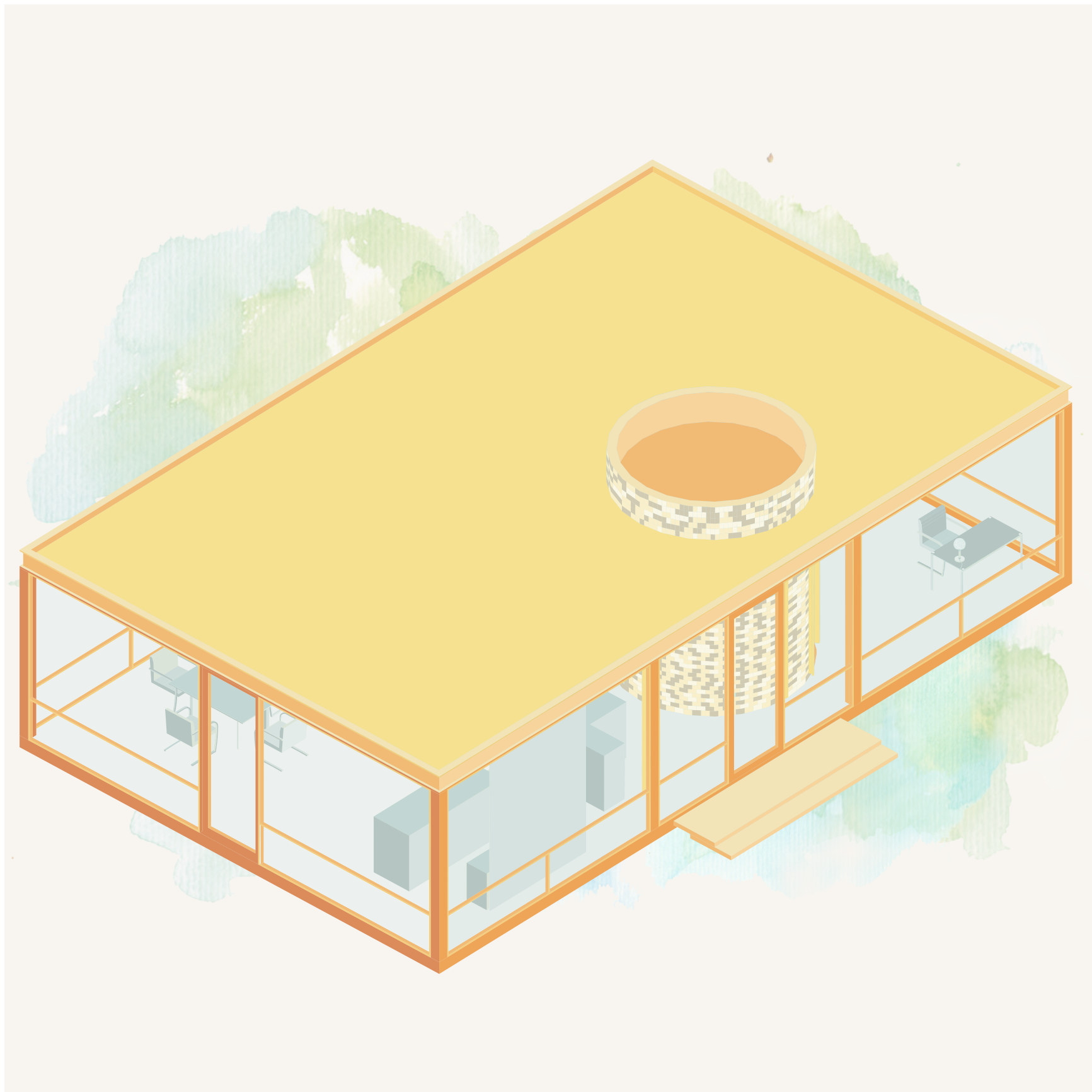


Vertical Circulation



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Philip Johnson created a peerless example of substance born out of simplicity and restraint. It overlooks the landscape of trees and lake spread out below it, the house is much a viewing platform as a home. The glass house was however, only one part of a campus of structures, serving as Johnson put it as a visual diary of his shifting approach to architecture. The glass house was mirrored by the nearby brick house. While the steel framed glass house was open and transparent, the brick house was enclosed and mysterious in purpose. The estate later included a series of contemporary sculptures, a subterranean painting gallery, a sculpture gallery, a library/studio and a lake pavilion.



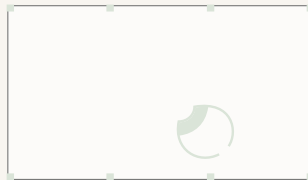




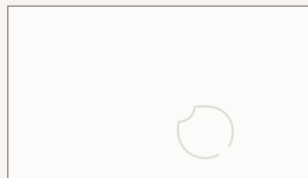




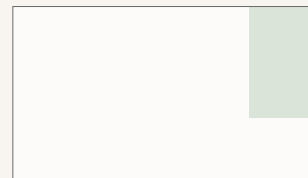
Indoor Outdoor Relation



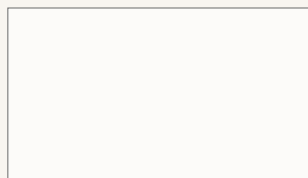
Structure Analysis



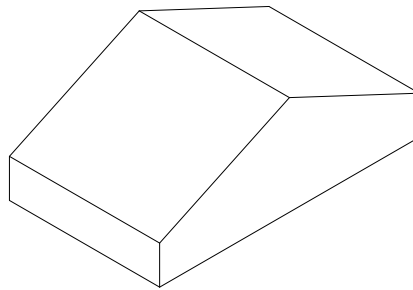
Exterior-Interior Walls



Public - Private Spaces



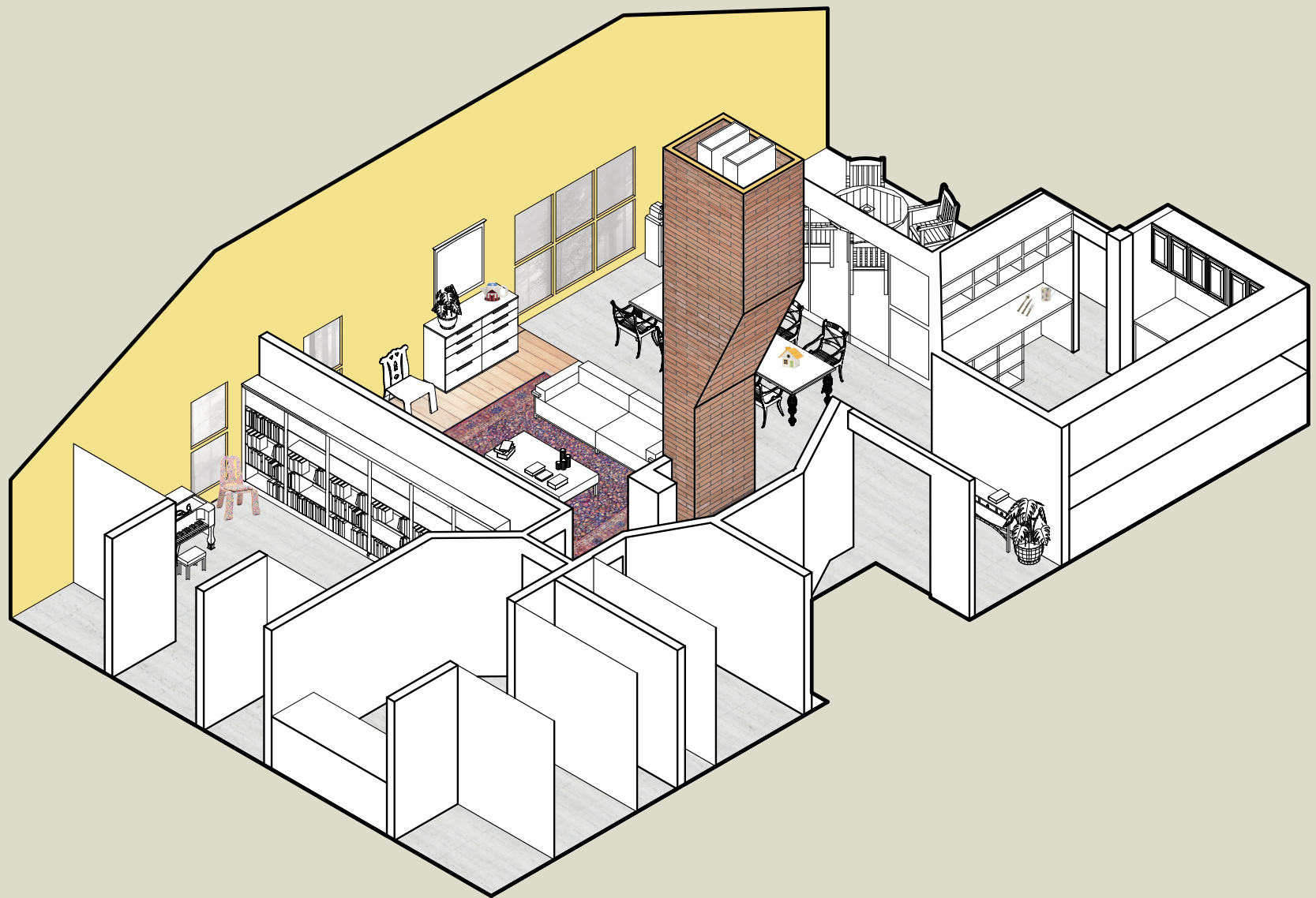
Vertical Circulation



## Vanna Venturi

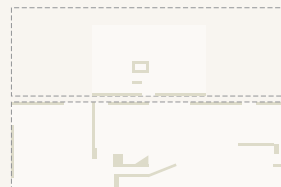
In Vanna Venturi House, Robert Venturi attempted to step out from the shadow of Modernist dogma and draw in a rich variety of themes, ideas and symbols from the broader spectrum of architectural history. The design integrated a wealth of experimental ideas in what is, at heart, a modest house. From the outside, an initial impression of strong geometric symmetry is purposefully subverted by the irregular pattern of the windows, the asymmetrical entry porch, the off center chimney, and so on.



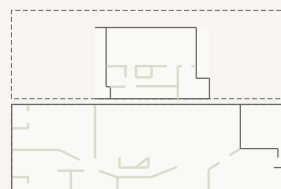




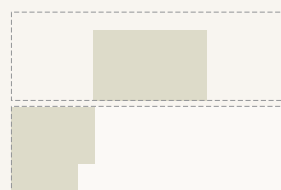
Indoor Outdoor Relation



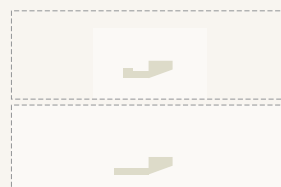
Structure Analysis



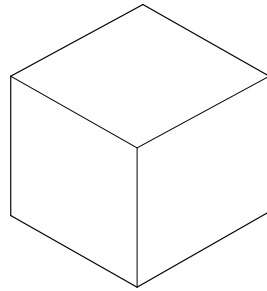
Exterior-Interior Walls



Public - Private Spaces



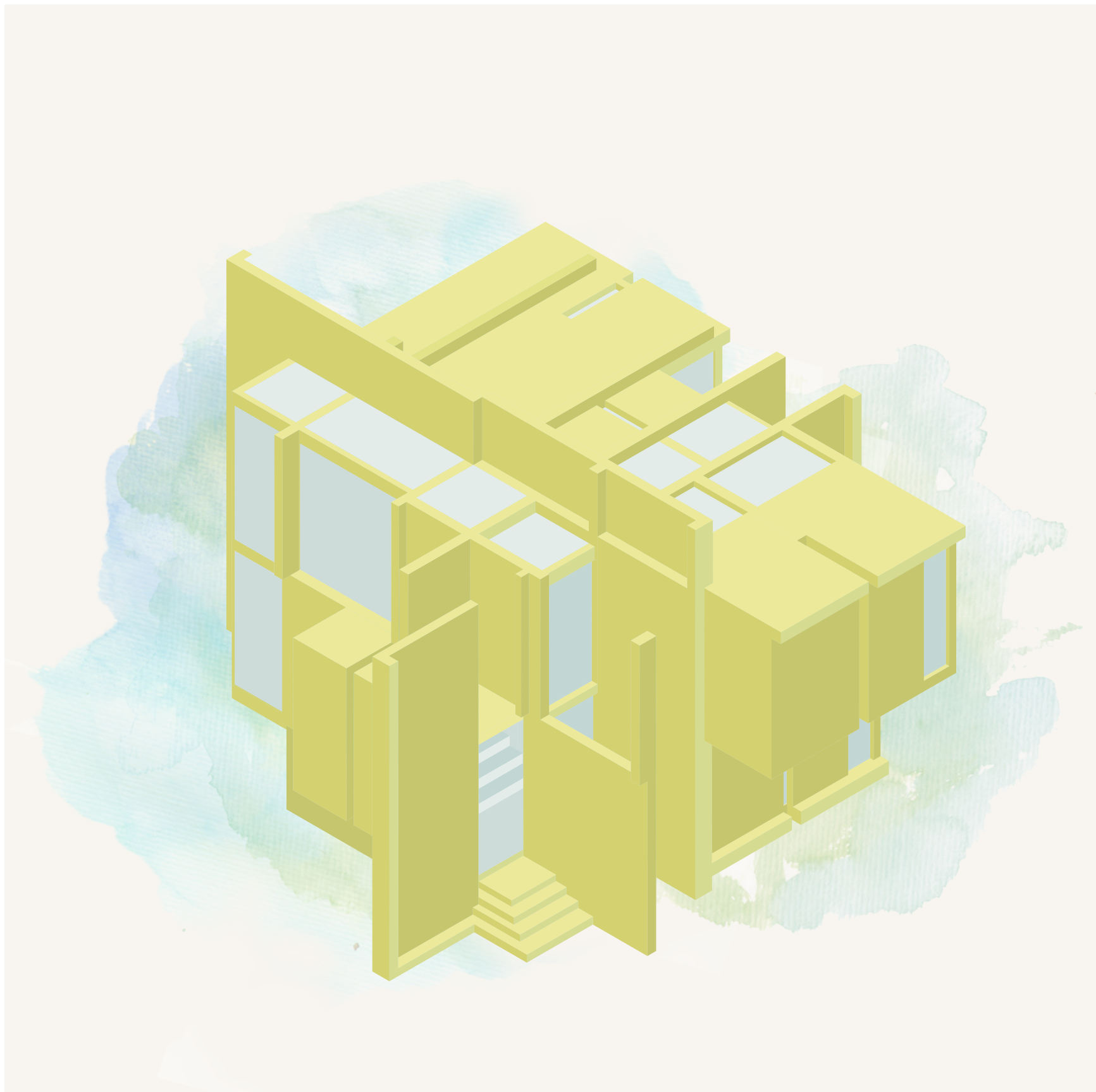
Vertical Circulation



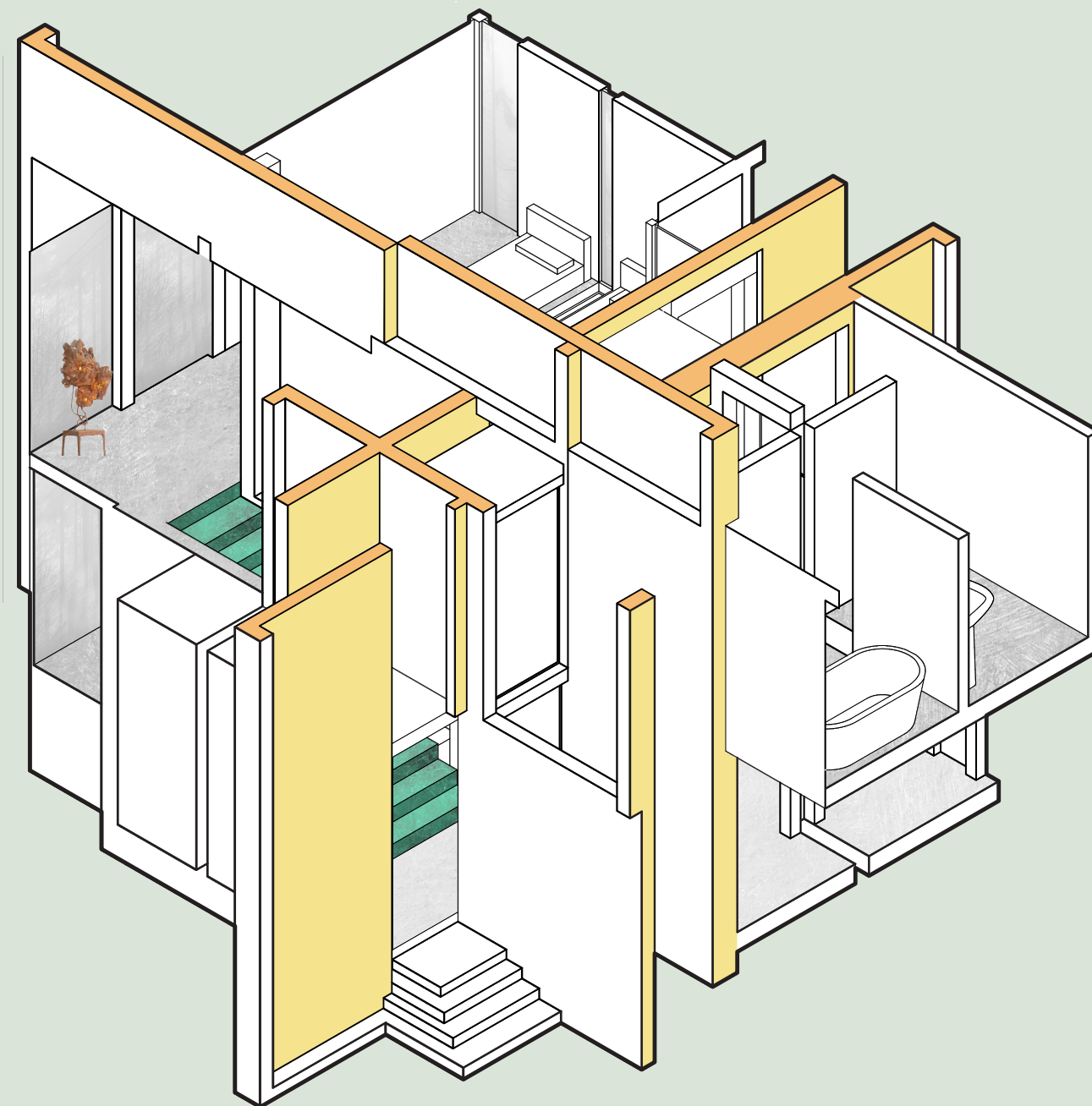
## House VI

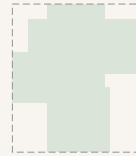
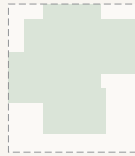
Peter Eisenman is an architect who has made a career out of challenging convention preconception and traditions. However, when it comes to the house, the most fundamental and functional of buildings, Eisenman's practice has exposed him to a flurry of controversy. Through the owners and the architect's experience on House VI, it is clear that the house was an undoubtedly pioneering building full of richly applied theory that turned Modernist assumptions of space, form and function upside down, it was also a challenging and often impractical space to which to live.



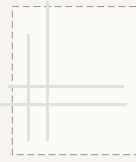


LIFE as a HOUSE: A Manifesto for the New Iconic House





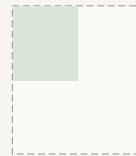
Indoor Outdoor Relation



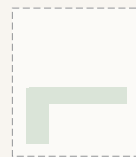
Structure Analysis



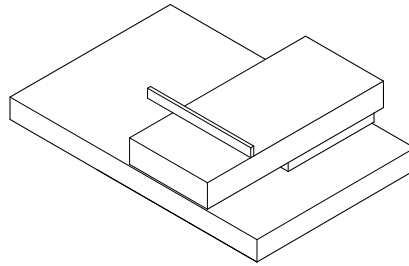
Exterior-Interior Walls



Public - Private Spaces

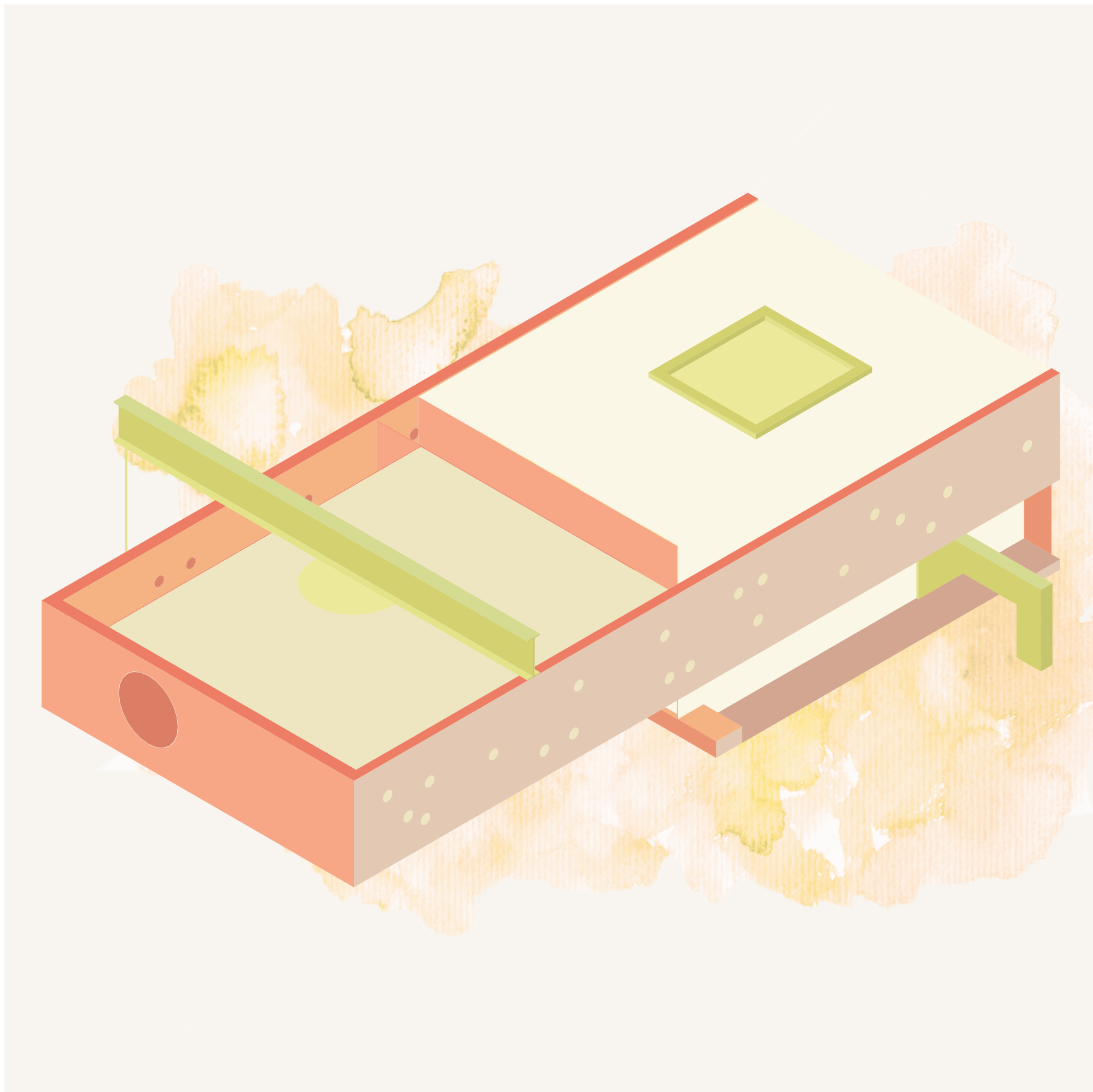


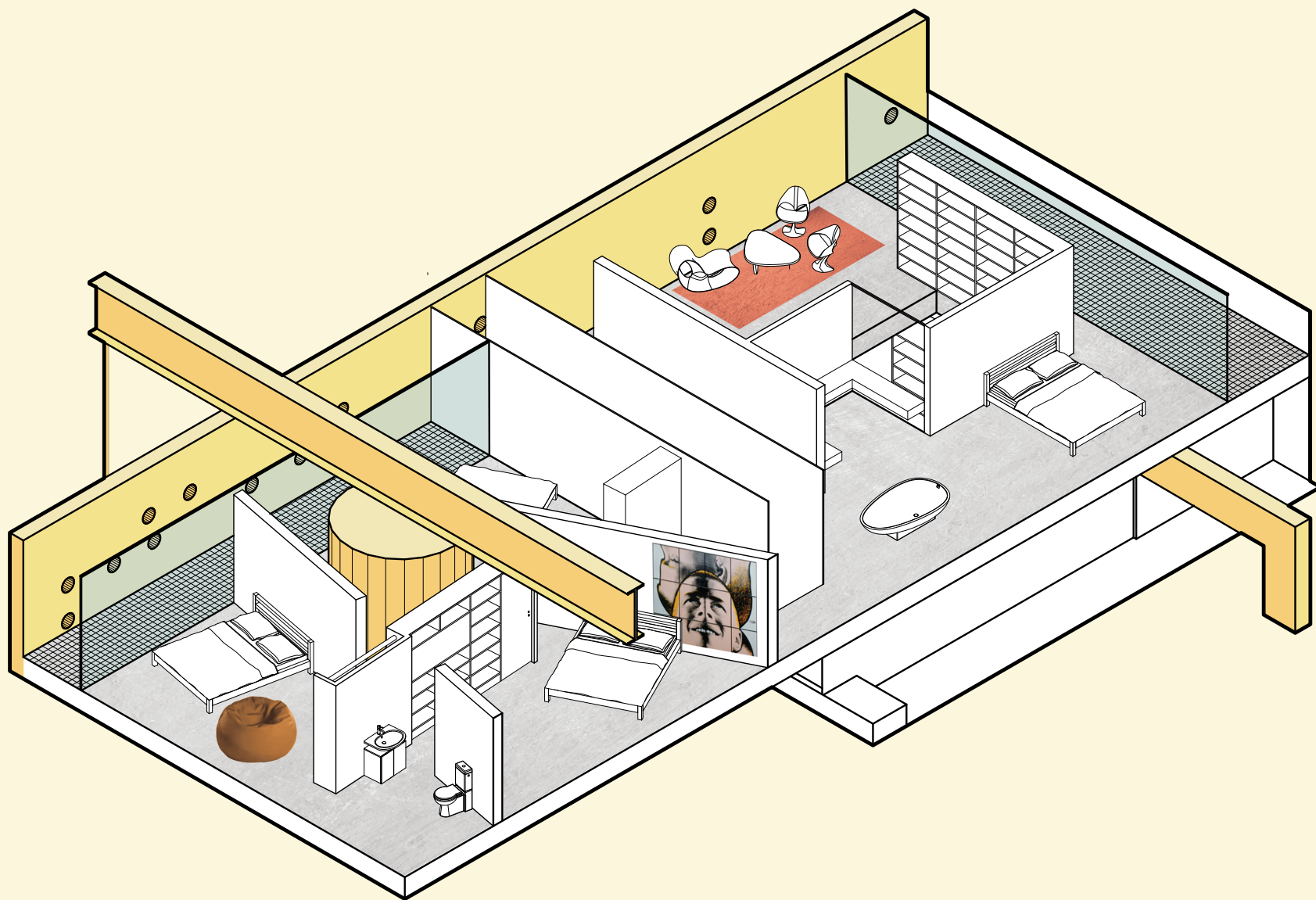
Vertical Circulation



## Maison Bordeaux

Rem Koolhaas Bordeaux house is in a sense futuristic but also grounded in an intimately considered response to the needs of his clients. Koolhaas most sensitive and surprising move was to allow his client the freedom he wanted, but by placing dedicated spaces on one level, but by putting an open, elevating platform right in the heart of the building. This platform can easily access any of the three floors, and also double as a study and office unit. Rem Koolhaas has placed himself as the most radical architect of his generation, constantly pushing the boundaries of form and engineering within increasing futuristic structures.

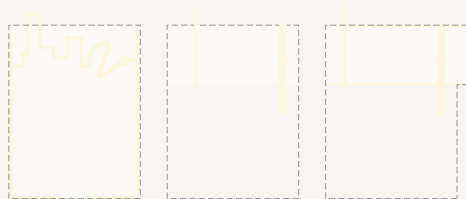




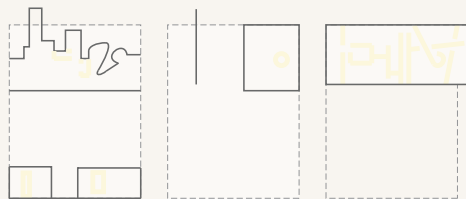




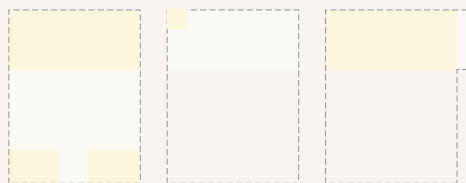
Indoor Outdoor Relation



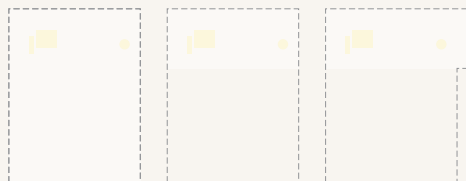
Structure Analysis



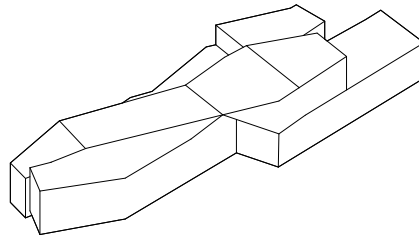
Exterior-Interior Walls



Public - Private Spaces

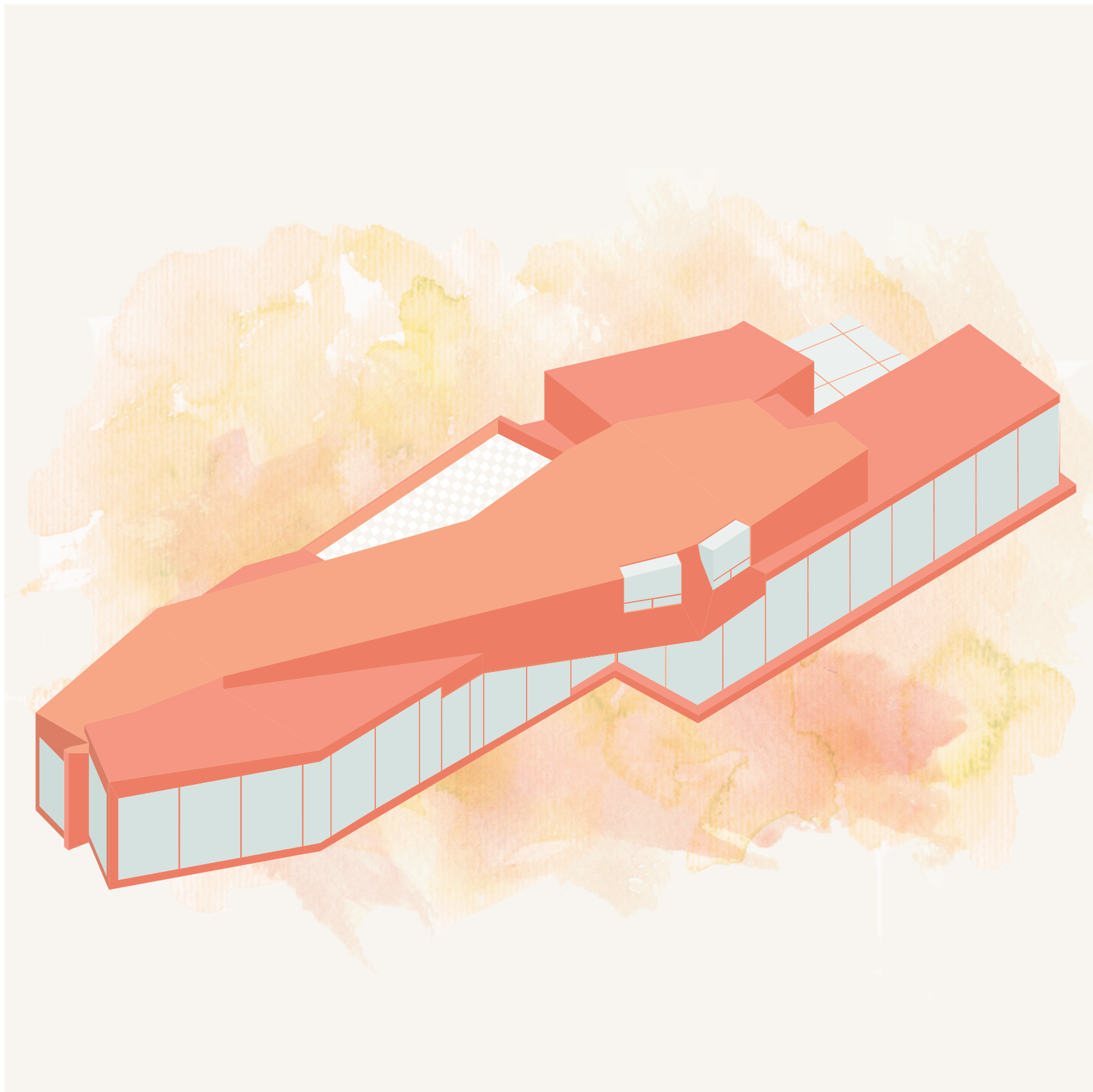


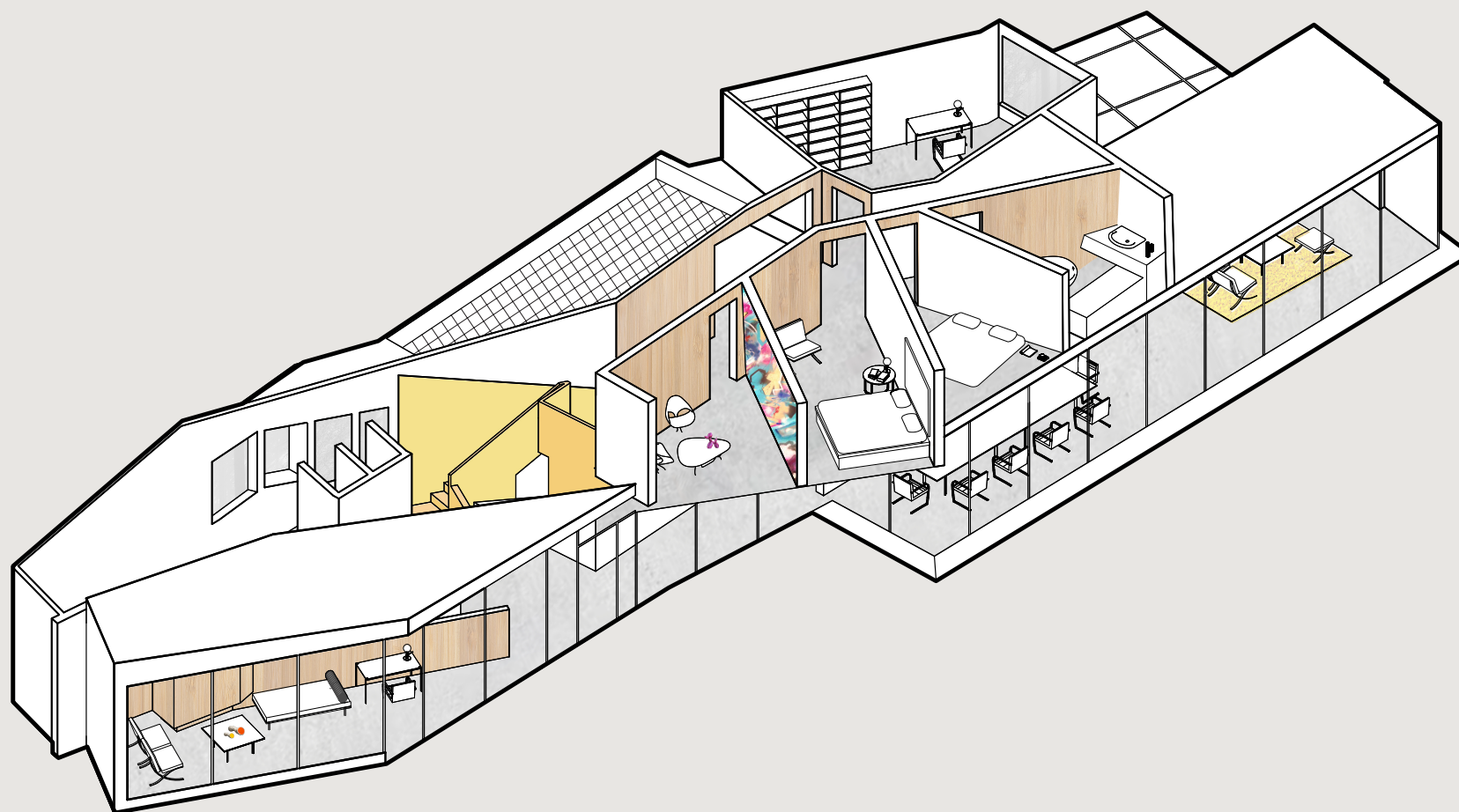
Vertical Circulation

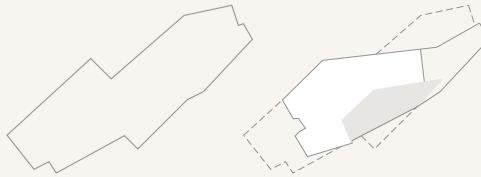


## Mobius House

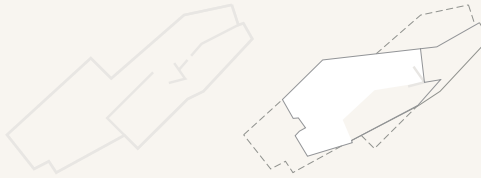
As a unique home, the Mobius house fulfils the ambitious of a new architecture form, while also meeting the need and living patterns of the clients. The mobius strip, that twisted double looped is the guiding idea for the circulation roots and thence the structure of the house. As an experimental building it has proved pivotal in the development of UN Studio while being emblematic of a new wave of dynamic forms within contemporary architecture.



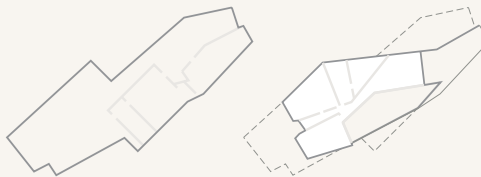




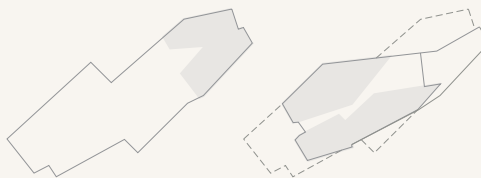
Indoor Outdoor Relation



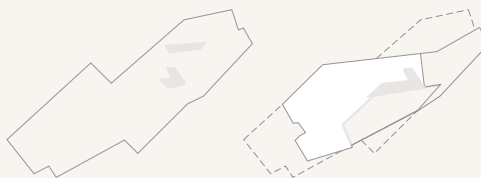
Structure Analysis



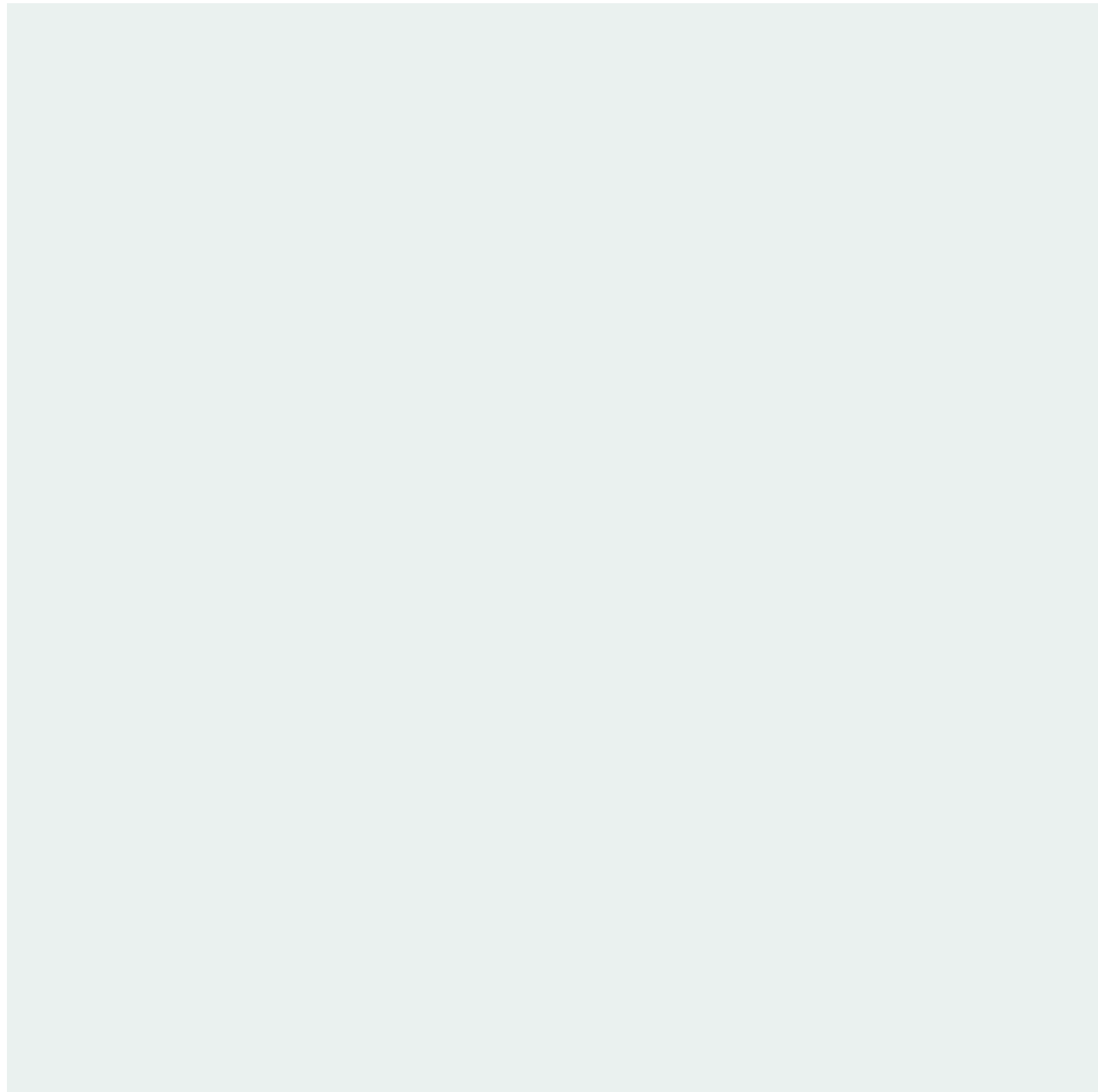
Exterior-Interior Walls



Public - Private Spaces



Vertical Circulation





# A Manifesto for Today



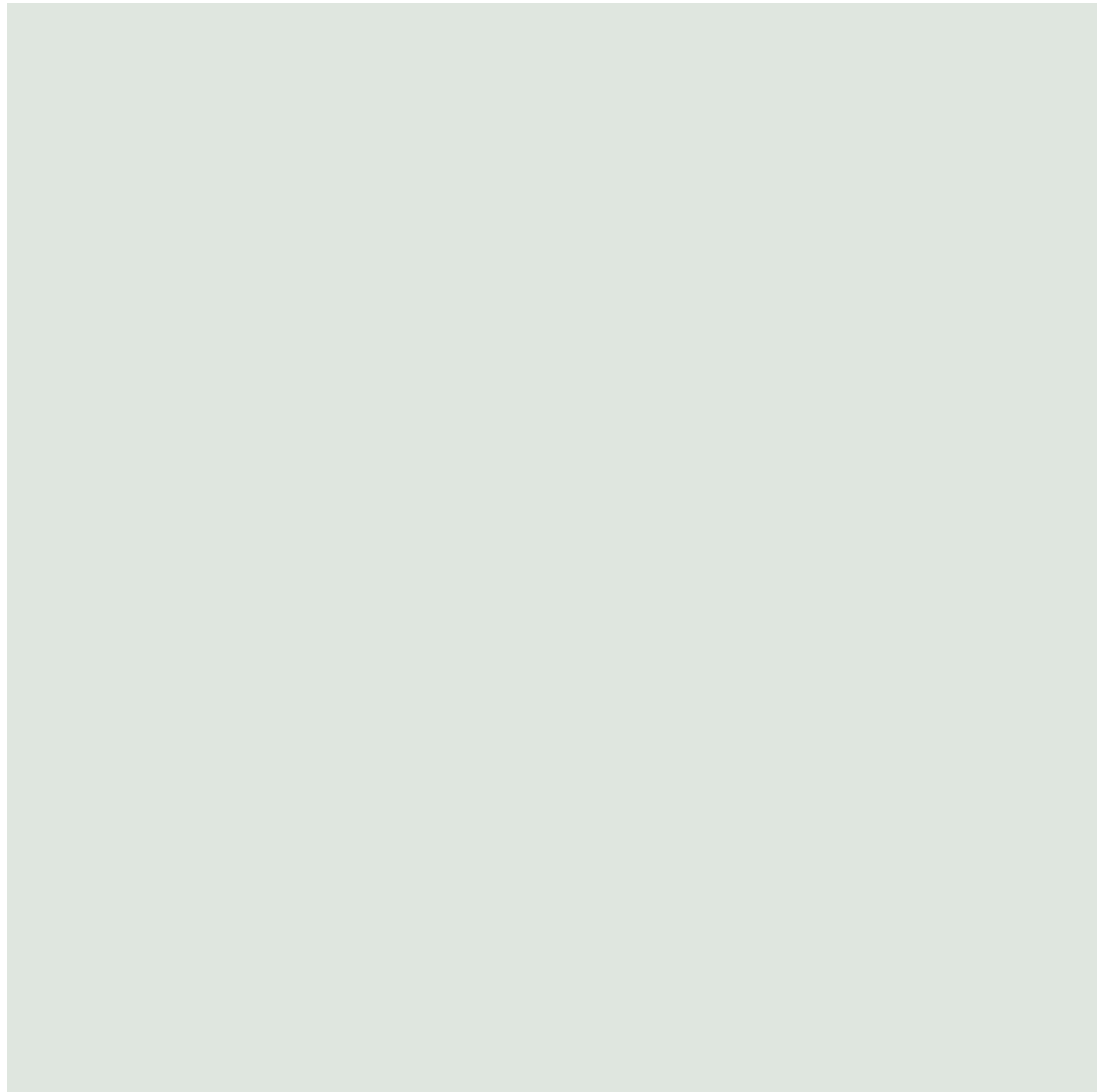
# Intentions

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Our manifesto aims to state our opinion on the misalliance between the way we live today and the way we built and design our houses to project such into a strategy for practice. The objective is to formulate, write and give visual form to our set of well thought out personal

We will use our manifesto to:

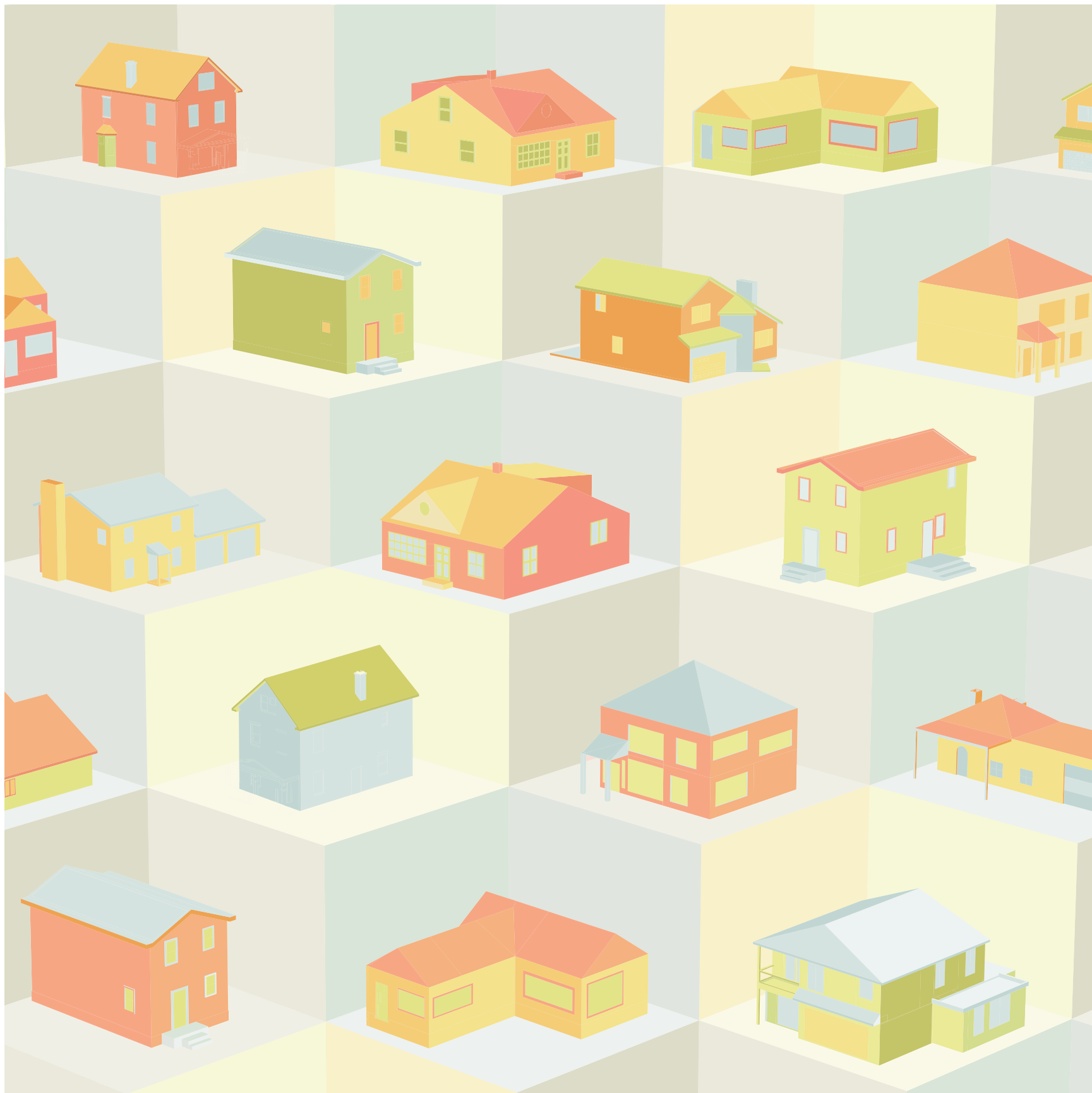
- Investigate broader issues affecting architecture and to begin to mould a set of personal values and attitudes towards architecture.
- Deepen our grasp of the implications of design choices specifically with regard to how those choices affect the perception and experience of houses. Convictions about domestic issue in architecture. Our convictions focus on the tension between theory and practice.



## Major Forces Changing the Way We Live

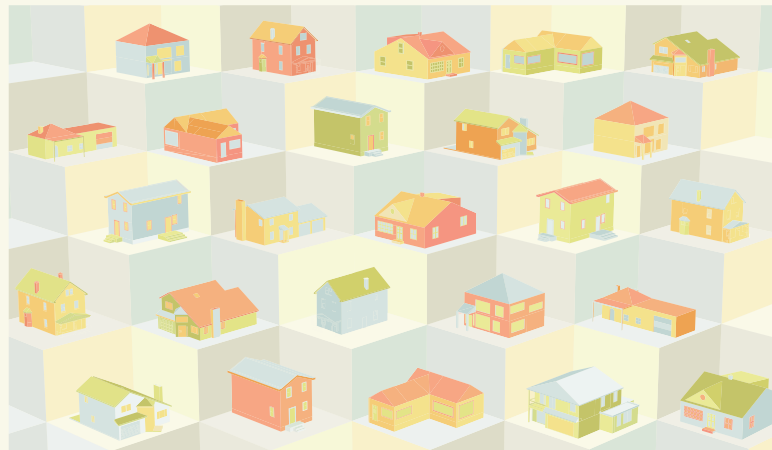
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1. Rapid Urbanization
2. Ageing Populations
3. Acceleration Technology
4. Rise of Individualism





# [Density]



The House of today for tomorrow needs to deal with density. The new iconic house has a denser surrounding. It is no longer a suburban,

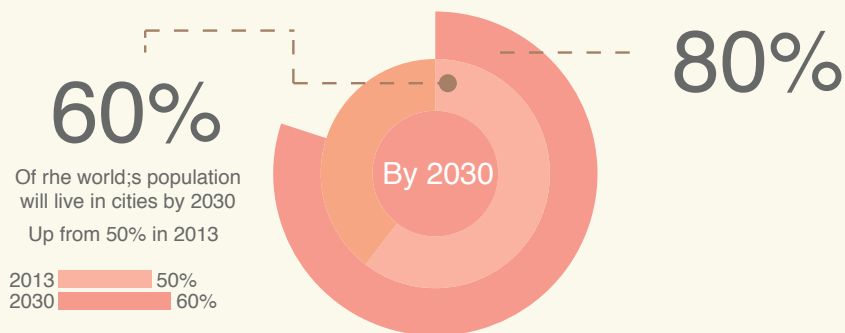
-No garage

-No need for a car

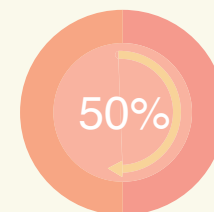
-No front porch

- No one floor houses

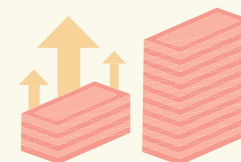
# Urban World



Are home to just over 20% of the world's population

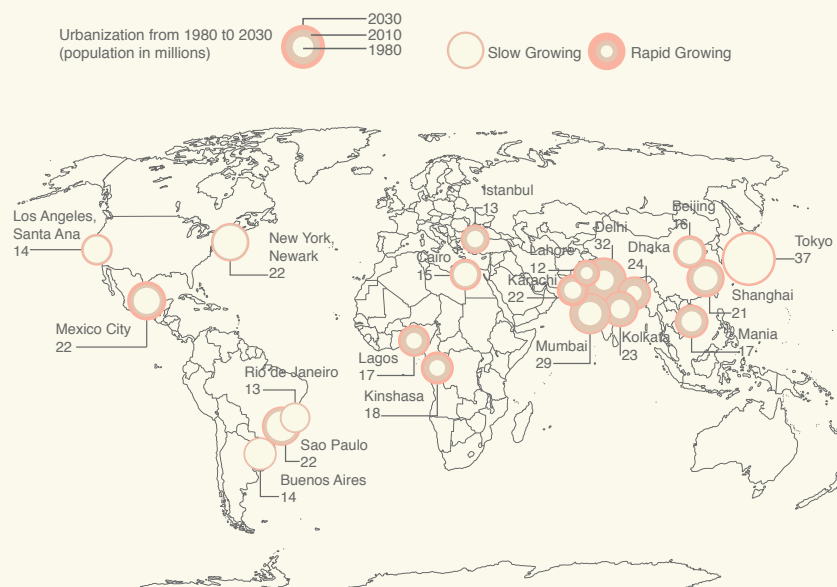


Generate USD 34 trillion, or more than 50%, of global GDP.



Are projected to nearly double their global GDP contribution to USD 65 trillion by 2025.

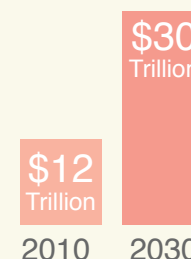
## The 20 Largest Cities in 2030



City populations are growing by **65 million** every year

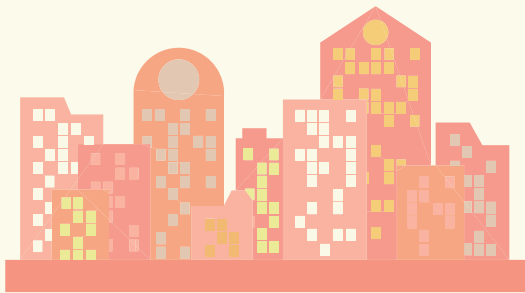


## Growth of the Urban Consumer Class

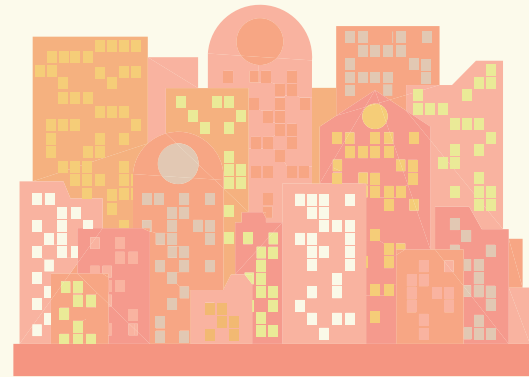


# The Consequence of Urbanization

20 Today



37 In 2025




One Building: Two Megacities

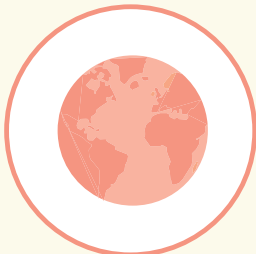


1 billion people currently live in city slums.

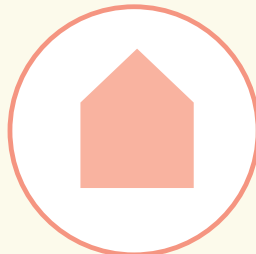


 : 200 million

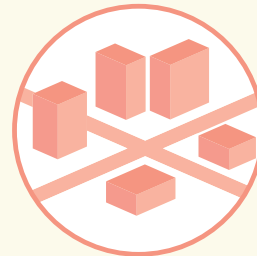
If insufficient action is taken to combat urban, this figure could double by 2030.



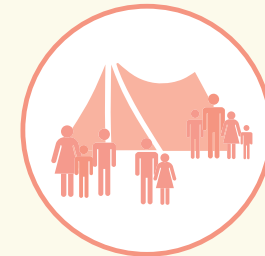
Urban Growth driven by developing world



Interrelationship between built environment and natural environment



Large-scale urban infrastructure needs



Urban poverty pressures including growing population living in informal settlements





The House of today for tomorrow must accommodate the new population demographics. Design solutions need to be integrated into the overall tectonics of a house, so they are not option plug-ins.

-No stairs

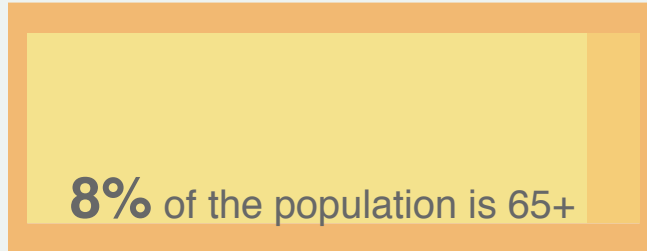
-Movable platforms

-Continuous railing

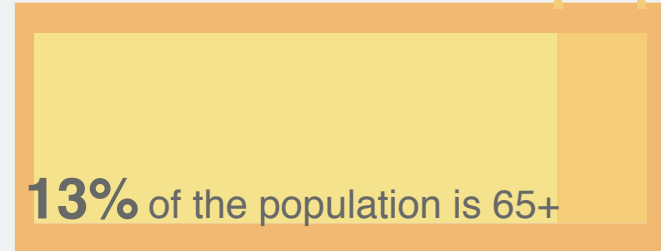
-Resting spaces

# Aiging World

Today



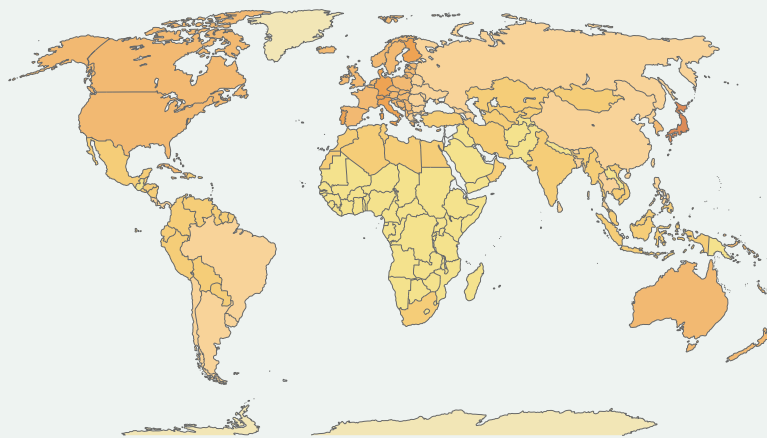
2030



## Old-age dependency ratio in 2030

Ratio of population aged 64+ per 100 population aged 15-64

No Data  
 Less than 10y  
 10y -19y  
 20y -29y  
 30y -39y  
 40y -49y  
 50 or more



From 2011-30, pension spending is forecast to grow an addition:

**1.3 %** of GDP in developed countries



**22 %** of GDP in developing countries

Globally, 14-24 years olds make up **40%** of the total unemployed population.



**90%** of the global youth population resides in developing countries

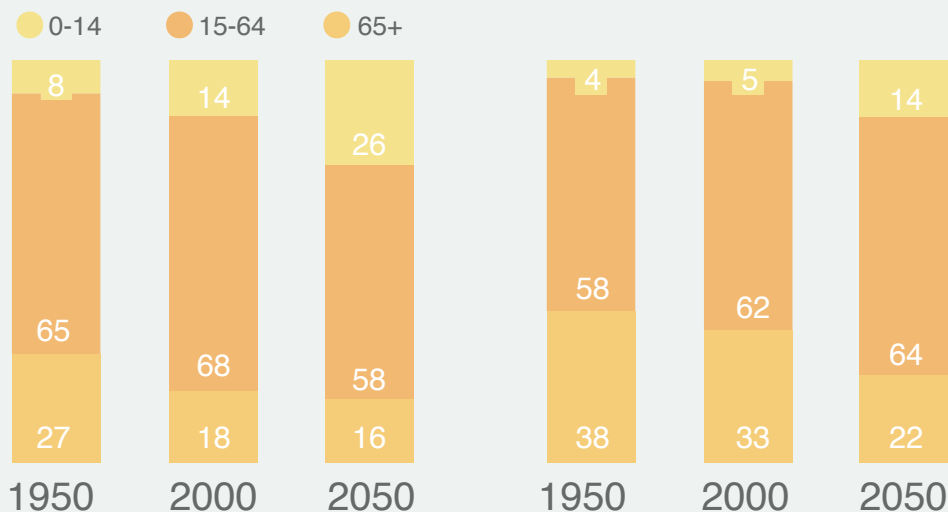
**1 million** young people will enter the labor force every month for the next 20 years.



[Accessibility]

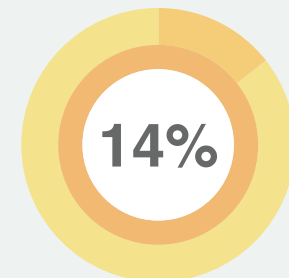
# The Consequence of Urbanization

## Proportion of Elderly is Increasing

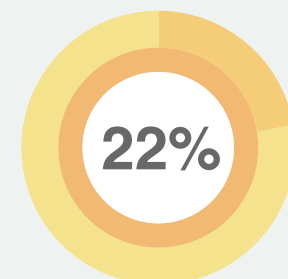


## A Graying Workforce

The share of older workers (age 55+) will increase dramatically

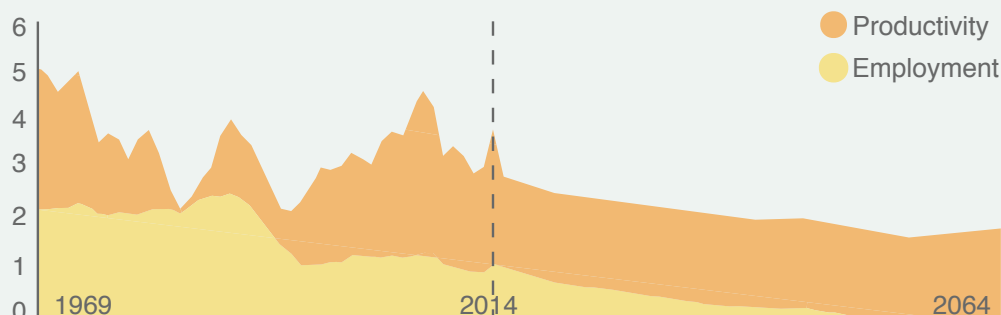
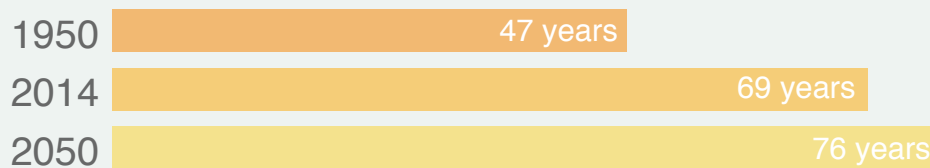


2010, Global

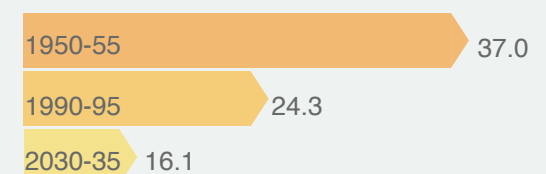


2030, Global

## Global Life Expectancy Is Increasing



A key contributing factor in population aging is declining birth rates, as measured by the crude birth rate per 1000 people







# [Privacy]



The House of today for tomorrow needs to provide refuge for one in today's chaotically connected society. Design strategies will allow you to easily reach out when only when desired.

-Integrated screen

-Facade as a membrane

-High windows

# Technological World

Global Internet  
users in 2000



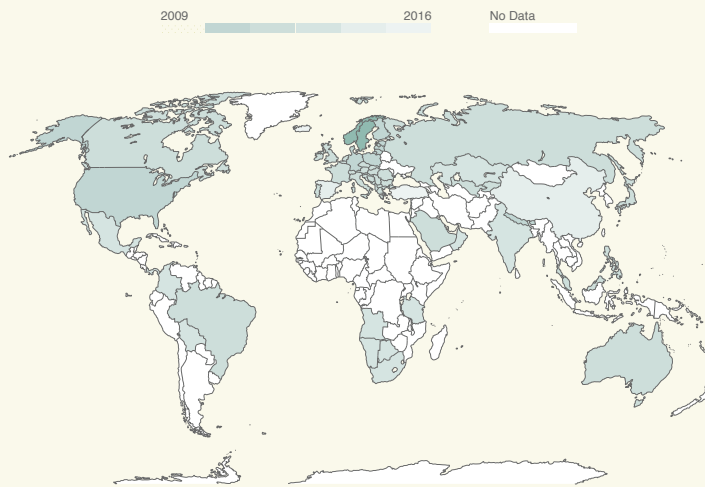
**360 Million**

Global Internet  
users in 2012



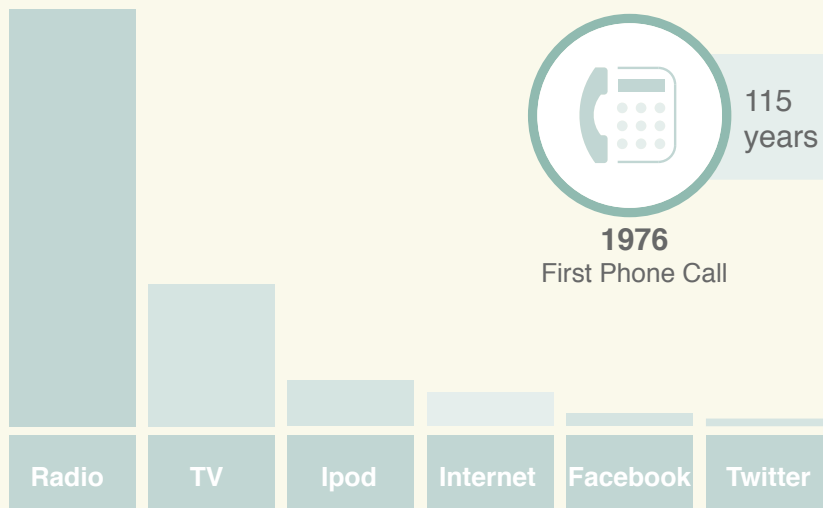
**2.4 Billion**

Global heatmap by year of mobile 4G



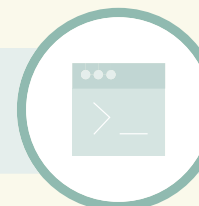
**1 Trillion** objects expected to connect  
to the Internet by 2025.

[Privacy]



115  
years

**1976**  
First Phone Call



16  
years

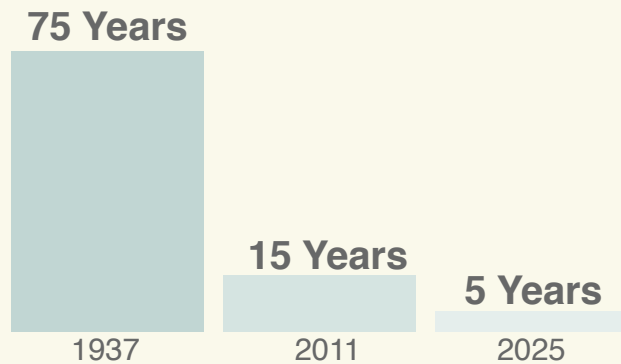
**1991**  
First Website



**2007**  
First Iphone

Adoption of New Technologies  
is accelerating  
Time to reach 50 million users, years

# The Consequence of Urbanization



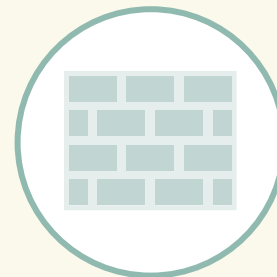
“In the developing world, many things were just not possible before modern technology - it is often about providing services that were lacking rather than improving the quality of services which were already available”



Transformation of communication



Big data



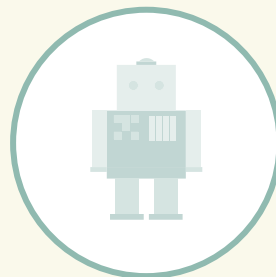
Public and private lines are blurring



Change of security and policing against cyber crime



New social services models



A new future for manufacturing



Transportation transformation



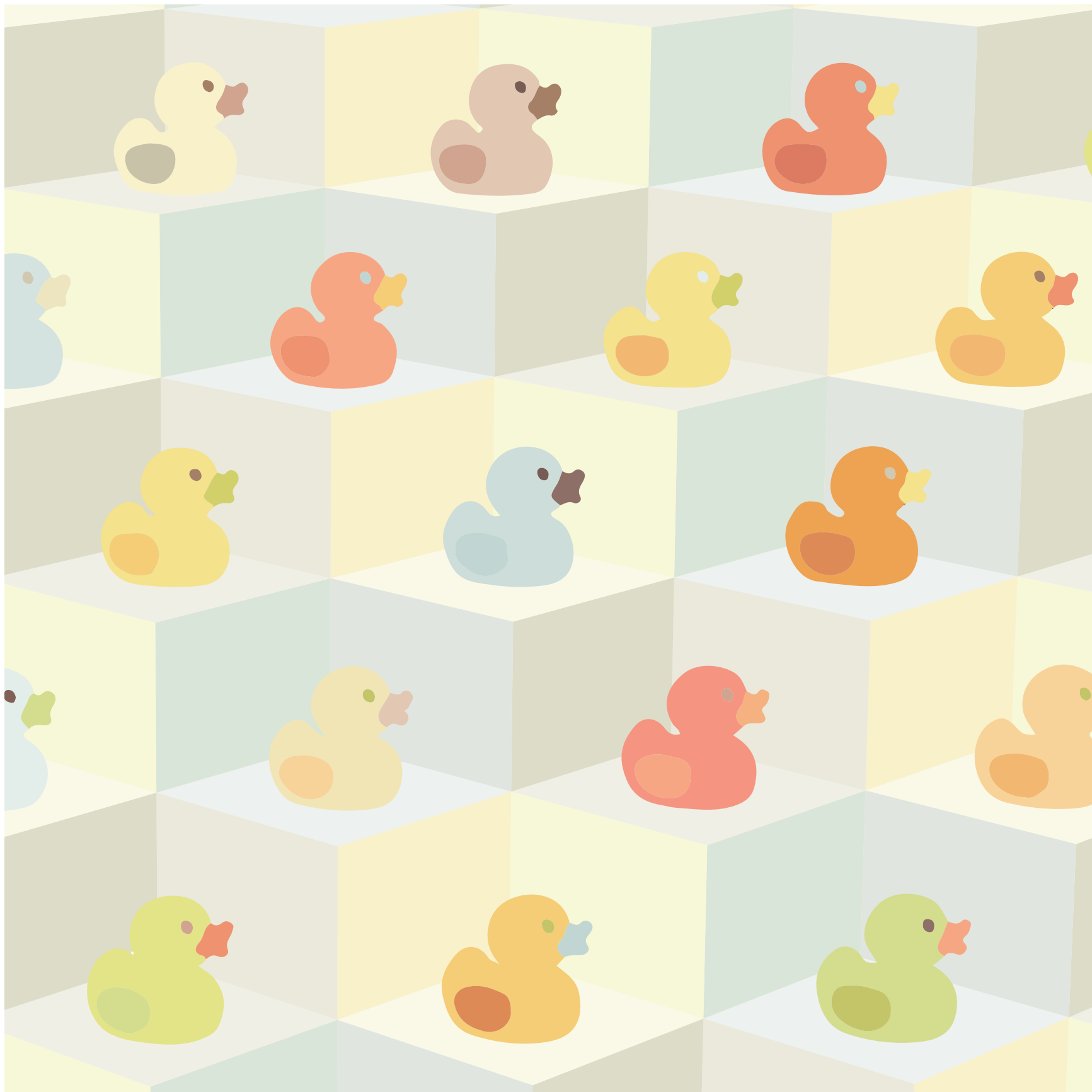
**Mobile Internet**  
\$ 4 trillion- \$ 11 trillion



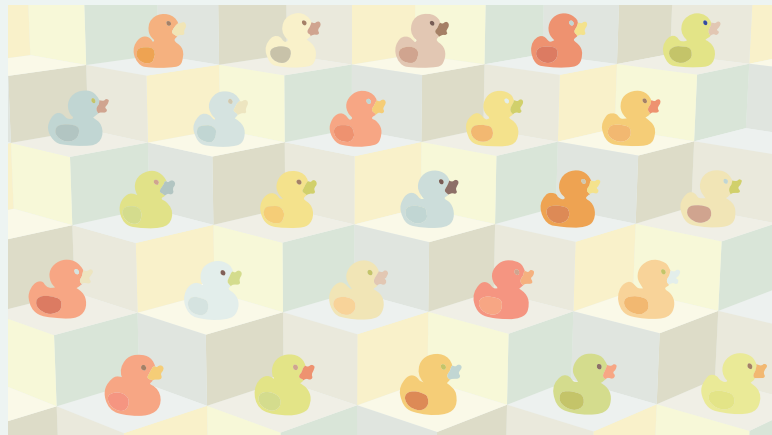
**Automation of knowledge work**  
\$ 5 trillion- \$ 7 trillion



**Internet of Things**  
\$ 3 trillion- \$ 6 trillion



# [Customization]



The House of today for tomorrow needs to respond to today's desire for individualism through the availability of new technology that allows for mass customization. House design will no longer have standard elements in its agenda.

-No standardization

-Digital Fabricate

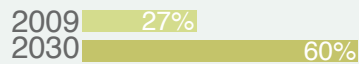
-Unique

# Personalized World

60%

of the world's population  
will be middle class

Up from 27% in 2009

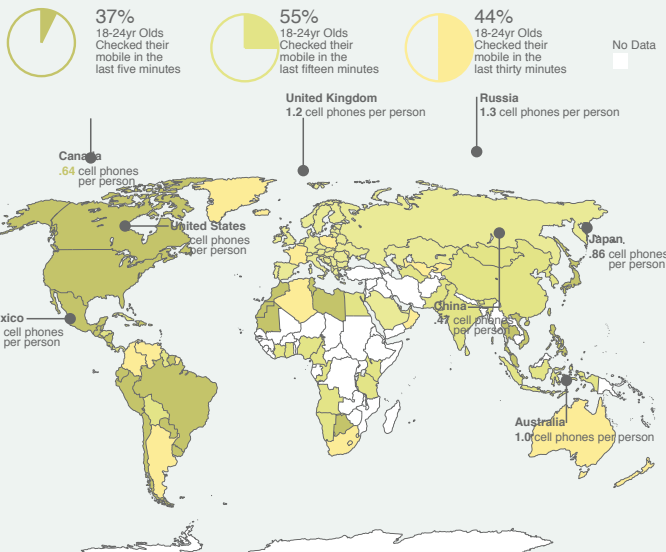


By 2030

80%

of the global middle class  
will reside in developing  
regions.

Up from 58% in 2010

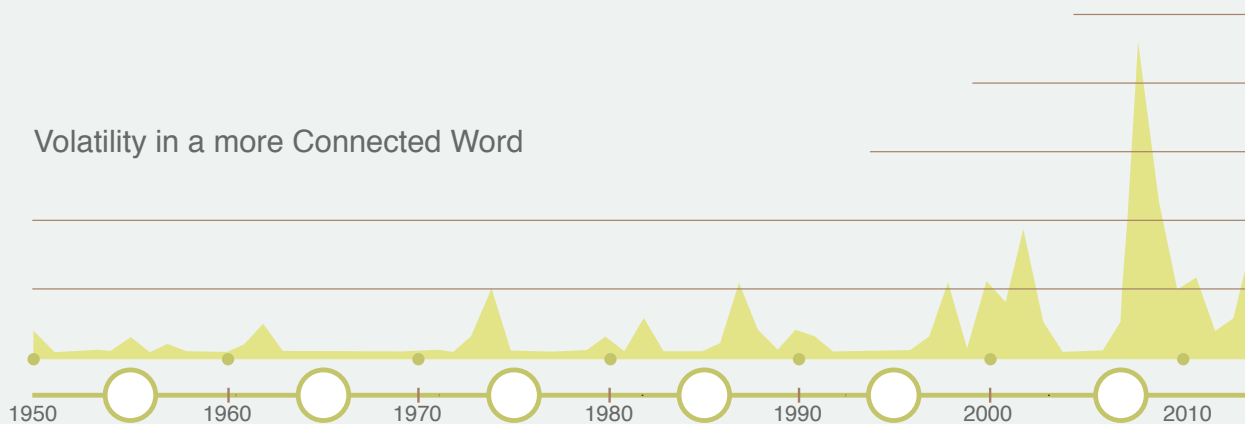


While inequality in education and health are declining, income inequality has rise and

71%

Of the world resides in nation where income inequality is increasing

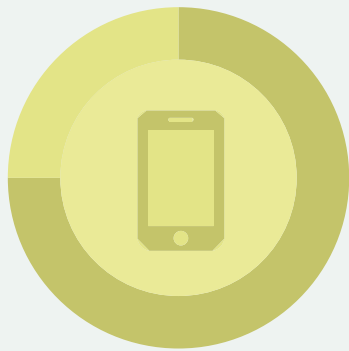
Volatility in a more Connected Word



[Customization]



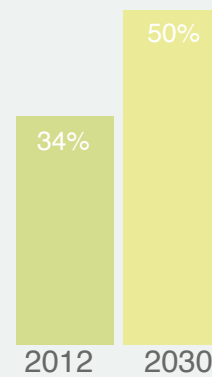
# The Consequence of Urbanization



## 75%

Of the global population has access to a mobile phone.

In some countries, more people have access to a mobile phone than to basic needs.



Half of the world's population will have access to internet in 2030

Up from 34% in 2012

Social media has accelerated recent uprising in the developing world, playing a role in three main dynamics

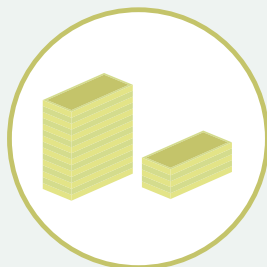
Organizing Protest

Shaping The Narrative

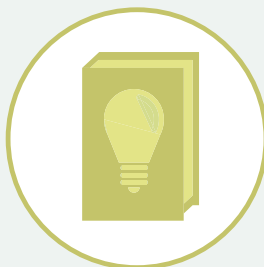
Putting Pressure On The International Community



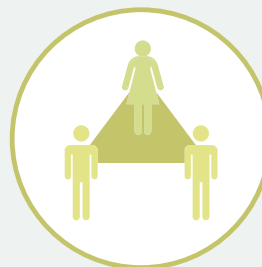
Rising incomes, rising expectations



Rising income inequality within countries leading to social unrest



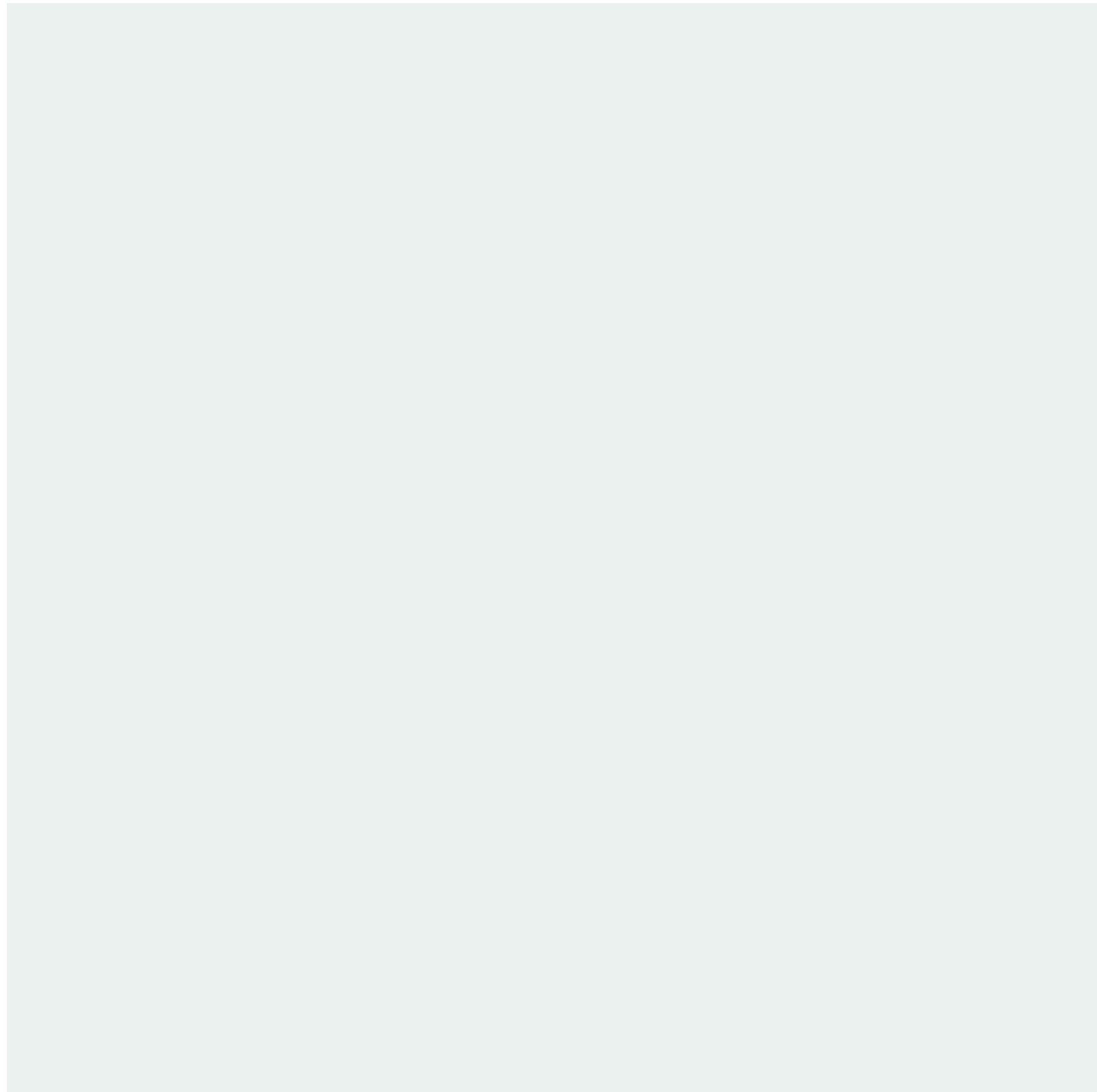
Education enabling empowerment



Increasingly connected

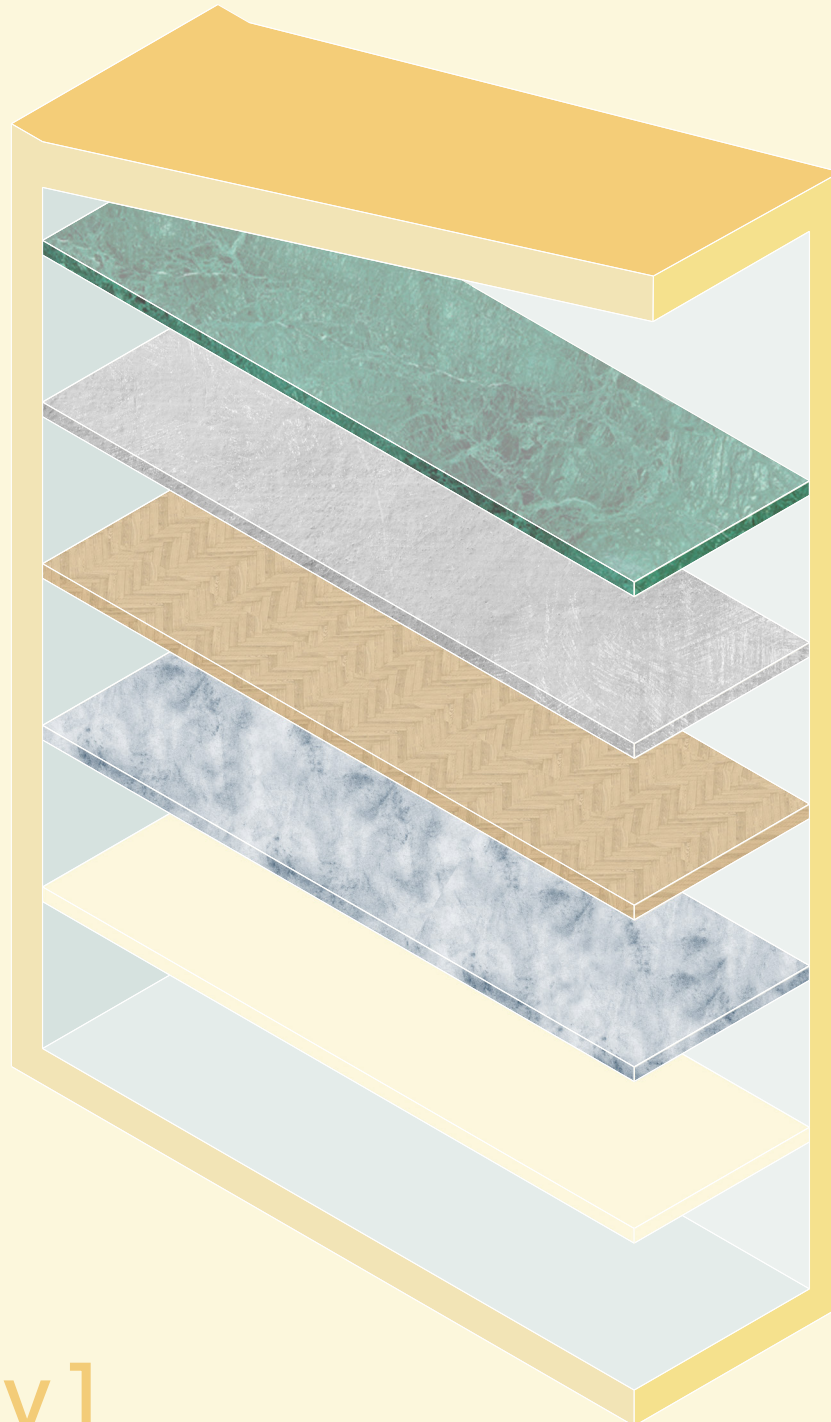


Faster information in social media accelerates action



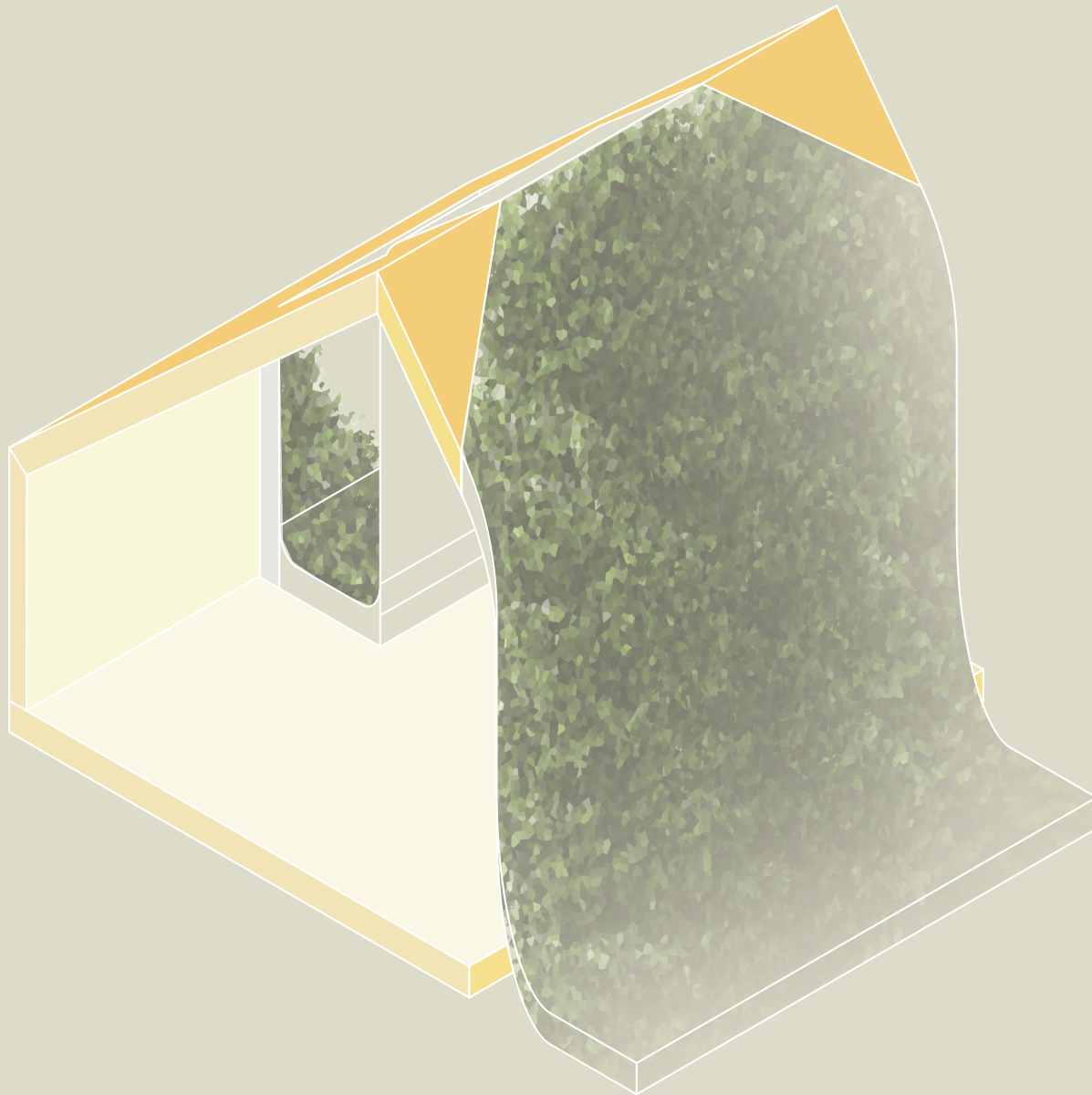
# The House of Today for Tomorrow

# The Stairless House



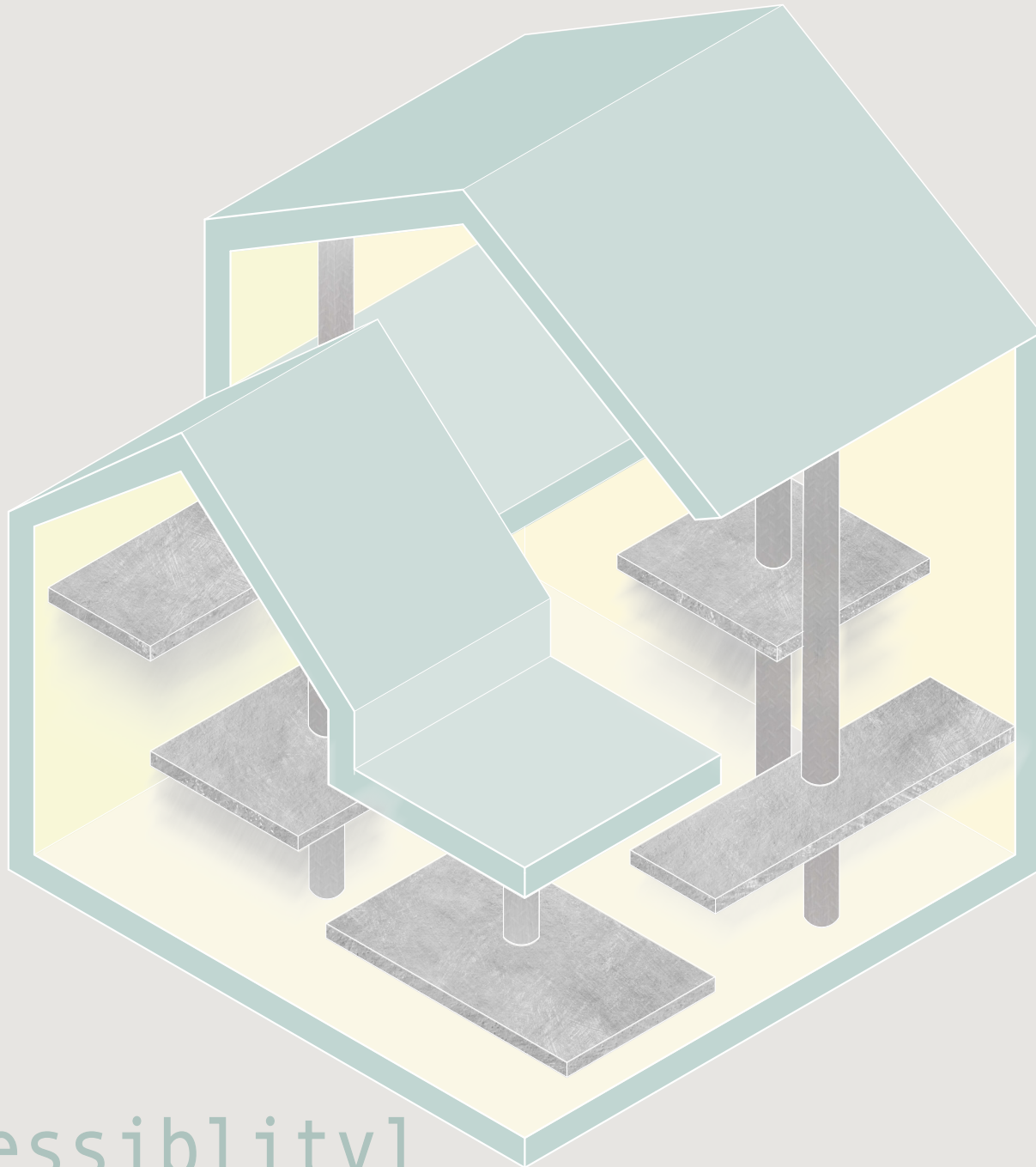
[Density]

# The Court Yard House



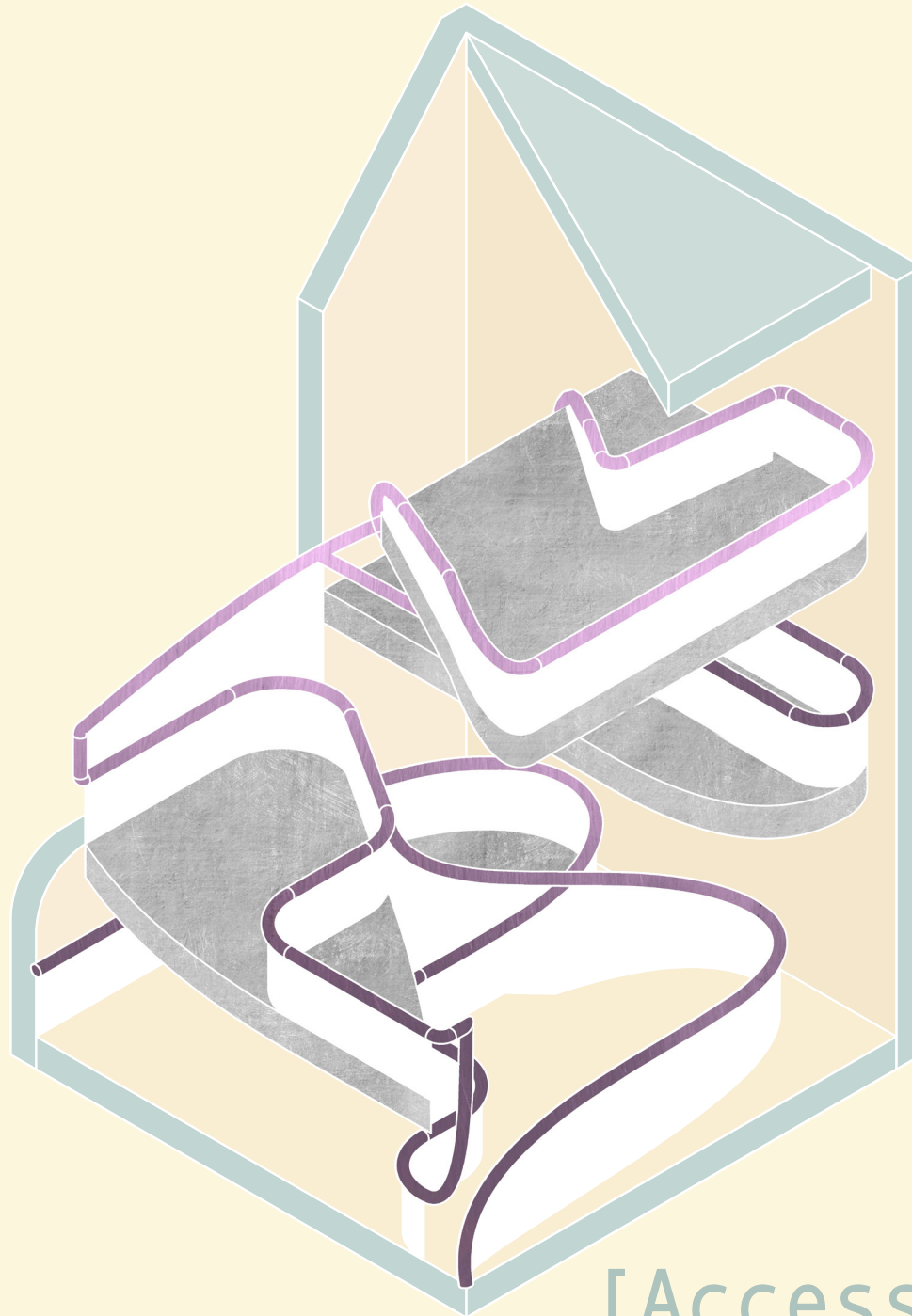
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# The Stairless House



[Accessibility]

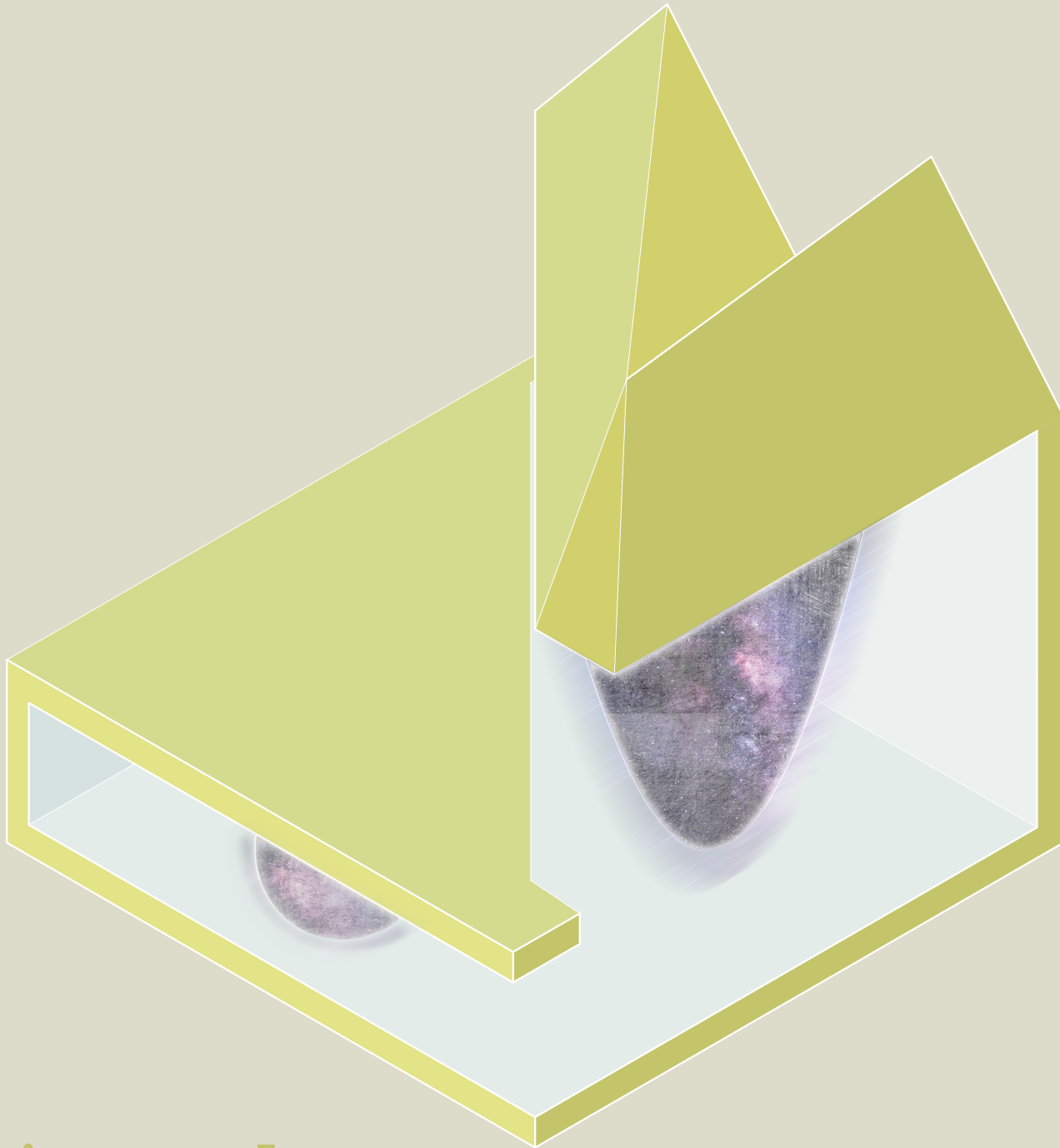
# The Railing House



[Accessibility]

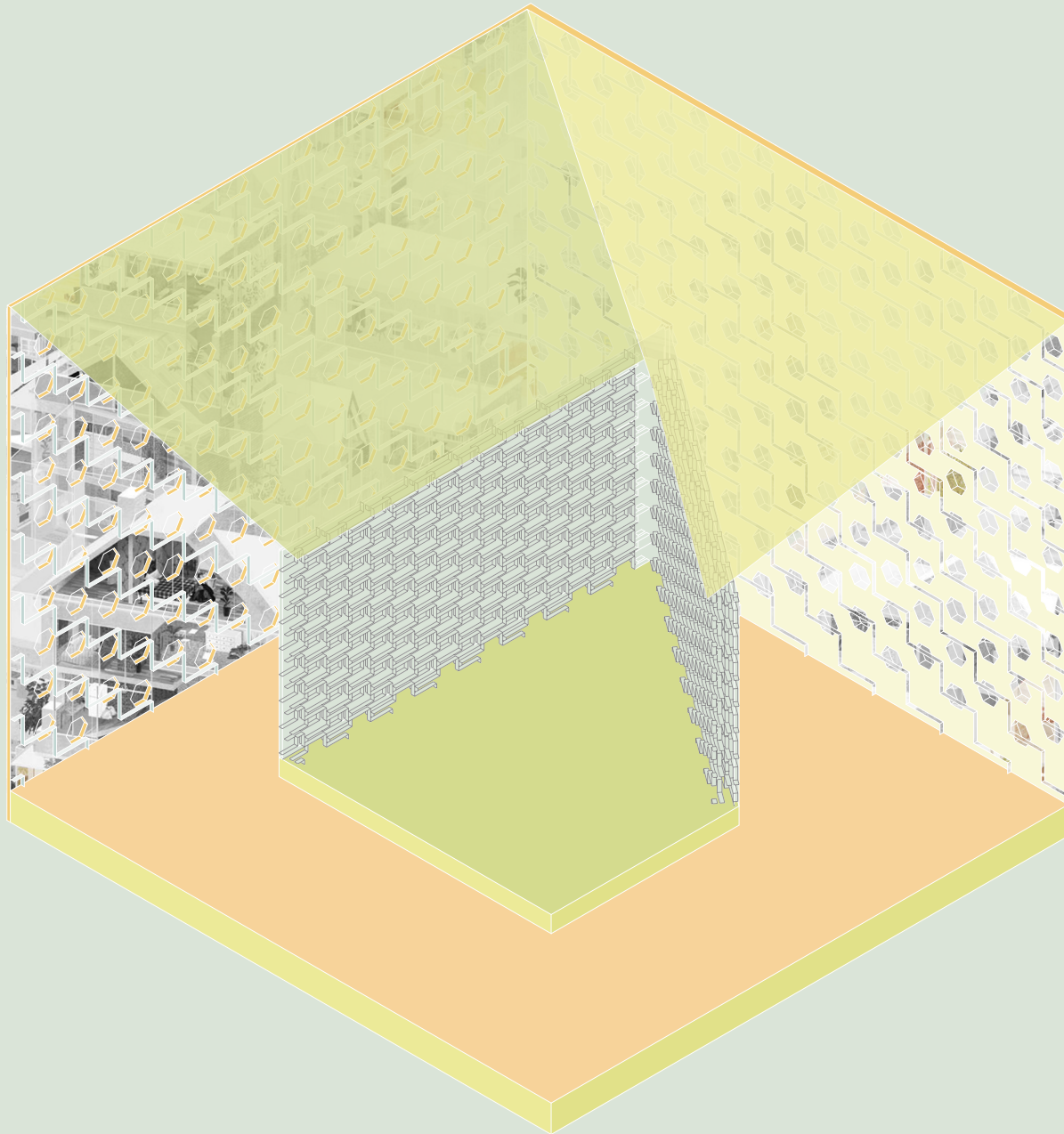


# The One Screen House



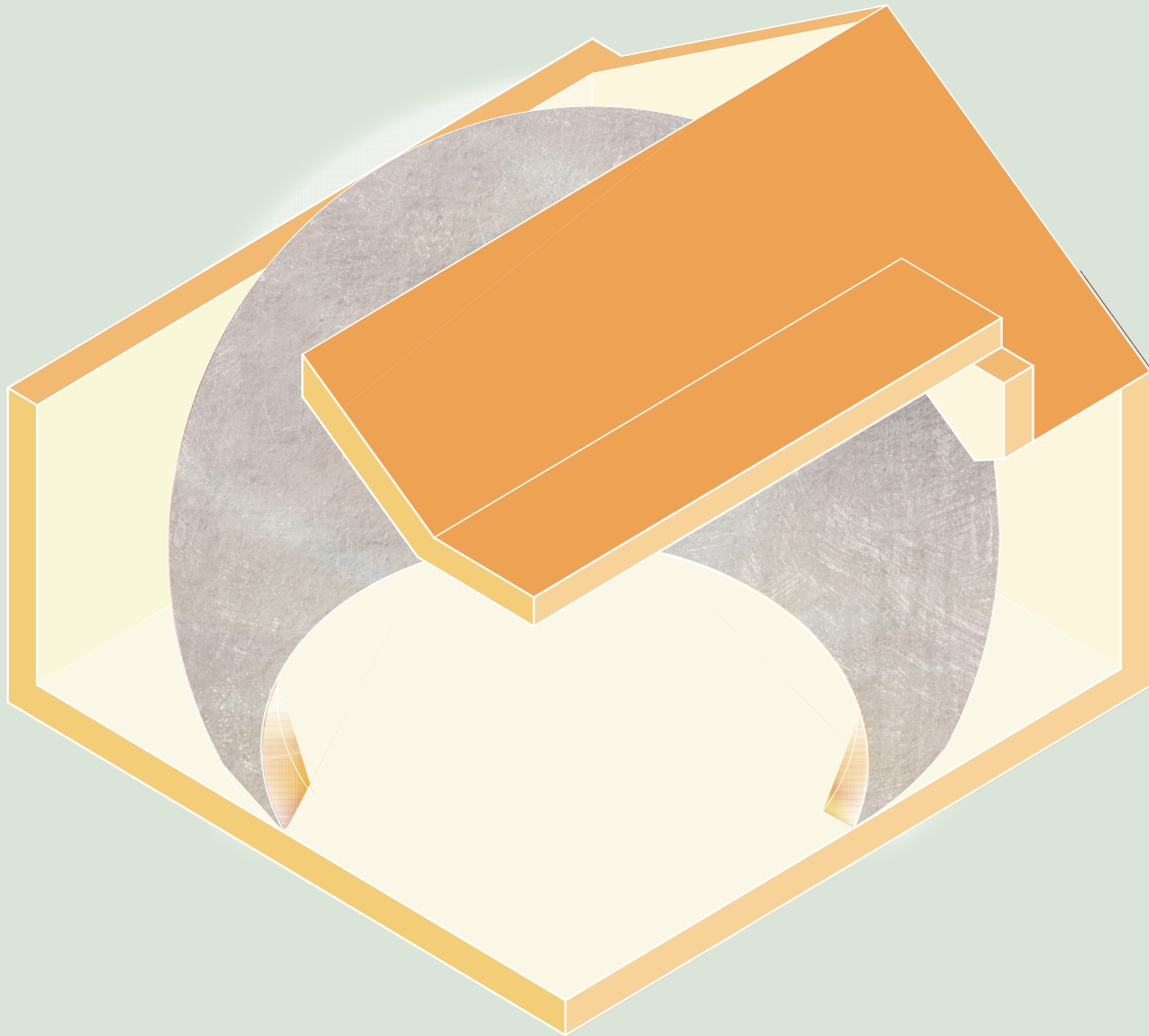
[Privacy]

# The Membrane House



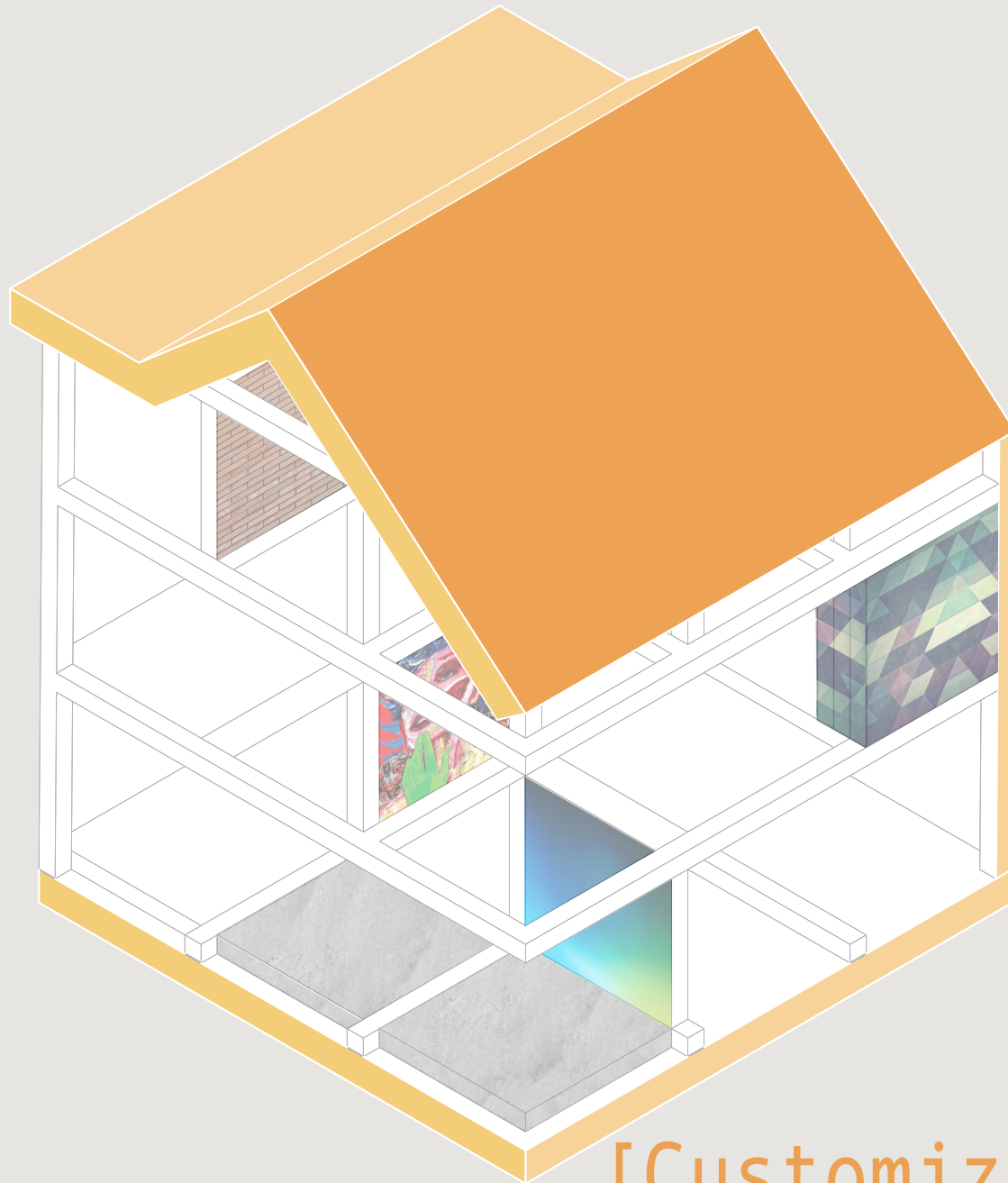
[Privacy]

# The Personal House



[Customization]

# The Uncommon House



[Customization]

